

IN THIS ISSUE: { "Shall I Write a Book on Singing?"—by John Hutchins.
Everything of Importance in the World of Music

The Quarter-Tone Scale

MUSICAL COURIER

Weekly Review OF THE World's Music

Fifty-First Year

Price 15 Cents

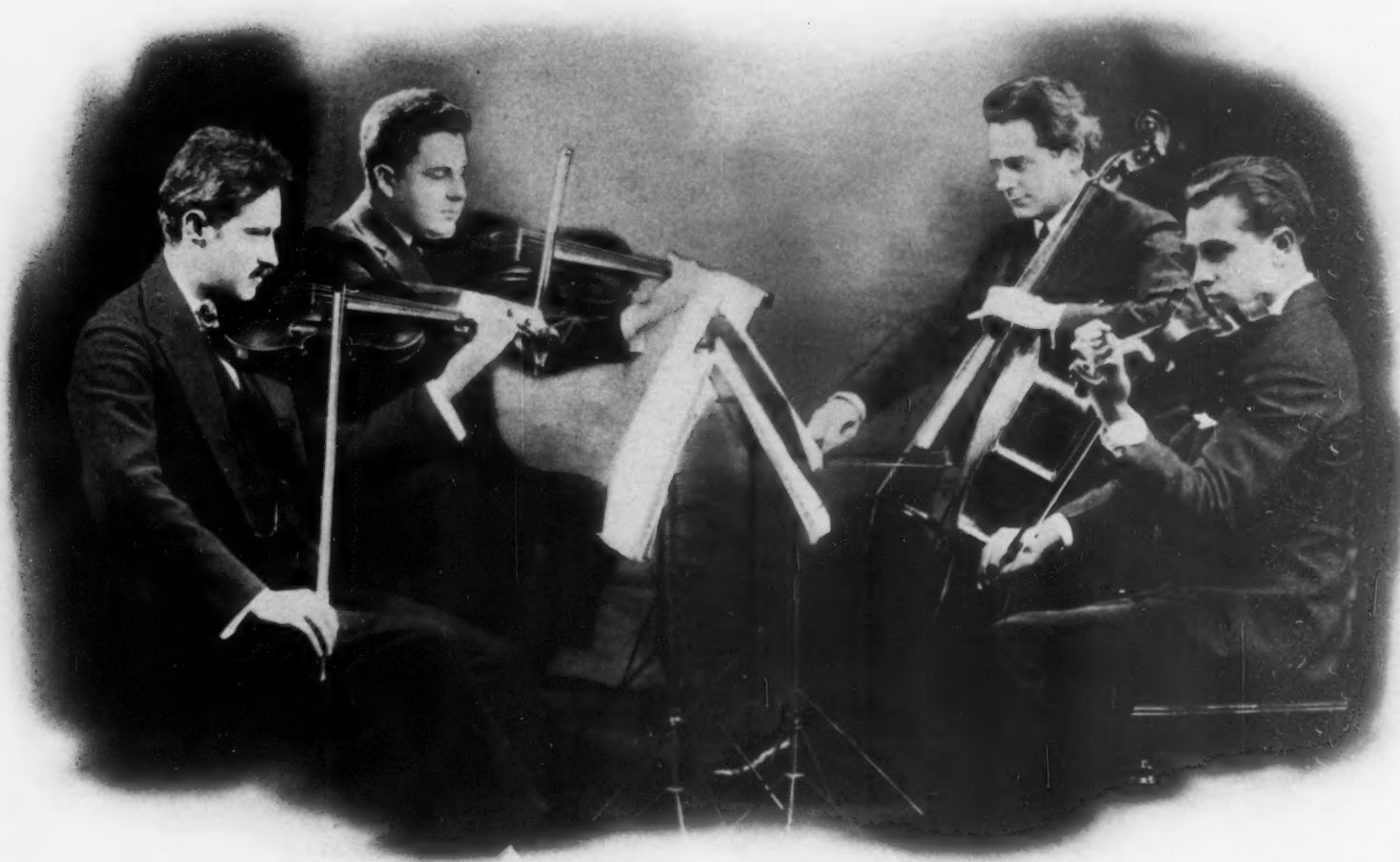
Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. C—NO. 18

NEW YORK, SATURDAY, MAY 3, 1930

WHOLE NO. 2612



Hart House String Quartet

Seventh Season 1930-1931

Touring Internationally

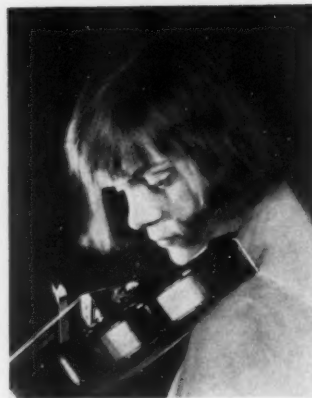
Concertizing in America January-May, 1931, After a Tour of England
and the Continent



THOMAS RICHMOND,
baritone, who recently gave a successful recital in Orange, N. J. Mr. Richmond broadcasts every Saturday evening from station WAAM and is one of many artist-pupils of Wilson Lamb who are singing successfully in public.



ALEMAN AT HOME.
A snapshot of Aléman, the Cuban caricaturist, whose recent clever cartoons in the MUSICAL COURIER have brought much praise from its readers. Aléman's sense of humor is reflected in the whimsical smile upon his features.



SYLVIA LENT,
who fulfilled an engagement as soloist with the American Orchestral Society on April 8, shortly before leaving for a tour of Kansas. Upon her return she will begin her appearances in the East with a concert in Wilkesbarre, Pa., on May 20. This summer the violinist will go abroad to fulfill concert engagements and also to rest.



ADELAIDE GESCHEIDT,
whose book entitled *Making Singing a Joy*, has just been issued by R. L. Huntzinger. With her long experience as a teacher and her brilliant record in the production of successful singers, Miss Gescheidt is eminently equipped to express authoritative views on the subject of voice training.

RHODA MINTZ,
well-known soprano and teacher of singing of New York and New Jersey, who has been invited by the Friday Afternoon Music Club of Paterson to act as judge in the Atwater Kent auditions for that section of New Jersey, to be held under its auspices on May 8. Mme. Mintz has had a very busy season of singing and teaching. She gave several recitals in Plainfield, two recent appearances being at the Temple Sholom and at the annual luncheon of the Council of Jewish Women, and was received with great enthusiasm on each occasion. On May 18, Mme. Mintz will present eight of her pupils in recital in her Plainfield studios, namely, Bada Anderson, Helen Bloom, Shirley Resnitsky, Katherine Ollif, Ester Eder, Sally Bilorewsky, Helen Bielefeld and Mildred Hieber.



MAY KORB,
soprano, who, during this season, has sung in thirty-five concerts and fifteen opera performances, in eight states. One of her recent engagements was as soloist at a municipal concert in Portland, Me., her only appearance this year under the auspices of the Portland Music Commission. According to the local press, "her perfect breath control, poise, beautiful carrying quality, gift of diction and innate spirit of artistry won her audience and kept it in sympathy with her throughout the program."



ELSA LEHMAN,
Interpreter of Songs of the South, as she appears in one of her charming recitals. Mme. Lehman has been filling a number of club engagements in and near New York last month.



THE ENGLISH SINGERS,
of London, who have been singing sixty concerts in the far East with extraordinary success, are shown here, sight-seeing in Hongkong, where their first concert was so well received that they were obliged to give a second. Both concerts were sold out and attended by the elite of the governmental and educational circles of the city. The English Singers also sang ten concerts in Java, from where they went to Singapore, Rangoon, Bombay, Calcutta, Ceylon, Cairo and Alexandria. They return to London the middle of May and will give a homecoming concert at Queen's Hall on June 24.



GINA PINNERA,
photographed the morning following her successful operatic debut at the Staatsoper in Berlin. She is receiving the congratulations of Dr. Franz Ludwig Hoerth (left), director-general of the Berlin Staatsoper, and Johannes Heidenreich, conductor, who was at the Metropolitan during the Toscanini regime.

DUVAL STUDIOS, INC.
NEW YORK PARIS MILAN
J. H. DUVAL
VOICE — OPERA — CONCERT
707 Carnegie Hall
(Circle 1350)

ROSS DAVID
VOCAL STUDIOS
63 West 56th Street
Phone: Circle 2297

HENRIETTE MICHELSON
PIANIST
Member of Faculty of the Institute of Musical Art, after Sojourn in Europe, is RESUMING HER PRIVATE CLASSES
Sherman Square Studios
160 West 73rd Street, New York
Telephone: Trafalgar 6701

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
140 East 19th St., New York City
Tel. Stuyvesant 5956

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR—TEACHER
Member of American String Quartet, Available for Concerts. Conductor Heckacher Foundation Symphony Orchestra.
1769 Eastburn Ave. Tel. Foundation 7068, N.Y.C.

MRS. WOOD STEWART
TEACHER OF SINGING
Member of the Faculty Institute of Musical Art
Studio: Tuesdays & Fridays, 138 West 58th St., New York. Telephone Circle 3930
Phila. Studio: 2107 Walnut St. (Thursday)

BEATRICE M. KLUENTER
CONCERT ORGANIST
Organist Sixth Ave. M. E. Church, Brooklyn, N.Y.
1 Adrian Ave., New York. Tel. Marble 5489

CARL M. ROEDER
TEACHER OF PIANO
Faculty Member of the Institute of Musical Art of the Juilliard Music School
Summer Course at Barrington School, Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York.

SALVATORE AVITABILE
TEACHER OF FAMOUS SINGERS
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York Tel.: Penn: 2634

BIRGIT LUND
TEACHER OF SINGING
160 West 73rd Street, New York
Trafalgar 6701

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
317 Elwood Avenue, Newark, N. J.
Telephones: Pennsylvania 2634 and Humboldt 1429

CHARLES LEE TRACY
PIANO/ORTE INSTRUCTION
Certified Leschetitzky Exponent
Carnegie Hall Studios, 832-J, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Sedgwick 4344

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
All appointments by telephone, 1472 Circle

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

JEANNETTE HUTCHISON
CERTIFIED TEACHER OF PIANO,
HARMONY, COUNTERPOINT, COMPOSITION
AND MUSICAL HISTORY
Melody Way, etc., for beginners; also Trains
Teachers; Public School; Piano Classes.
Metropolitan Opera House Studios, New York
Chickering 9370

FRANCIS MOORE
PIANIST—TEACHER
169 East 78th St., New York City
572 Manor Lane, Pelham Manor, N. Y.
Telephones: Regent 8226 or Pelham 2260

MME. GINA CIAPARELLI-VIAFORA
Formerly Leading Soprano Metropolitan Opera House
Teacher of noted artists
Authority on VOICE PLACING
GRAND OPERA AND CONCERTS
Endorsed by world's greatest artists
Studios: 310 West 79th Street New York
Tel.: Endicott 0252

DEANE DOSSERT
Voice Specialist
16 rue des Marronniers, Paris
Appointments by letter only

PROF. A. H. TROUK
Pupil of
JOACHIM — MASSART — DONT
TEACHER OF THE CELEBRATED
MAX ROTHMAN and GISELLA NEU
Telephone—Dickens 6740

KATHERINE BELLAMANN
TEACHER OF SINGING
Studio: 200 West 57th Street, New York
Phone Circle 9873

WARD-STEPHENS
CONDUCTOR
MOZART FESTIVAL
of Harrisburg, Pa.
Studio: 58 West 55th Street, New York

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 8178

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Academy 0057

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN ARTISTS
50 West 67th Street, New York
Telephone: Endicott 3464

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 637 South Lorraine Blvd
Los Angeles, Calif.
(Telephone Wyoming 4921)

WILBUR A. LUYSTER
Specialist Teacher of Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No instrument used.
Both classes and individual instruction.
Moved to 1425 Broadway, Metropolitan Opera House Studios. Phone Penn. 2634
Residence Phone: 2838W, Rockville Center

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone Audubon 3748

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabriowitsch, Schelling, Samaroff
61 East 86th St., New York Tel. Sacramento 3255

MUSIC-EDUCATION STUDIOS
555 Edgecombe Ave. (West 160 St.)
Directors:
JESSIE B. GIBBS and MARGARET HOPKINS
Telephone Wadsworth 4433

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: Cathedral 6840

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th Street New York City
Telephone: Rhinelander 8623

LEON CARSON, Tenor
TEACHER OF SINGING
New Jersey Studio New York Studio
20 Cottage Place, Nutley 703 Steinway Hall
Tel.: Nutley 2499 Tel.: Circle 5161

MRS. J. HARRISON—IRVINE
VOICE—PIANO
DICTION—COACHING—SIGHT READING
ACCOMPANISTE
1013 Carnegie Hall, New York Phone Circle 1350

CHRISTIAAN KRIENS
VIOLINIST, CONDUCTOR AND COMPOSER
Studios: Carnegie Hall, New York City
Musical Director Station WTIC
Hartford, Conn.

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
61 Gramercy Park—North : : New York
Telephone: Gramercy 1717

F. W. RIESBERG, A.A.G.O.
Organist Calvary Baptist Church, New York
PIANO AND ORGAN INSTRUCTION
Studied under Reinecke, Scharwenka, Liszt and
Papernitz, Leipzig, N. Y. School of Music & Arts,
310 West 92nd St. Tel. Schuyler 4140
Courses arranged to suit individual requirements.
Personal address, 601 West 140th St.,
Tel. Audubon 1140

CARL FIQUE
KATHERINE NOACK FIQUE
PIANO, VOICE, HARMONY AND
COMPOSITION
28 South Portland Avenue Brooklyn

EDOARDO PETRI
*Master of Arts Columbia University
TEACHER OF SINGING
Endorsed by world famous singers and
educators
Studio: 1425 Broadway New York
Phone 2628 Pennsylvania

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 157 West 73rd Street, New York
Phone: 2751 Susquehanna
Also Classes for Children

LILLIAN SHERWOOD-NEWKIRK
ART OF SINGING
1425 Broadway, Studio 32 (Metro-
politan Opera House Bldg.), N. Y.,
Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
510 Steinway Hall, 113 W. 57th St., New York
Thursdays Only
Will Accept Advanced Violin Pupils

**THE ADDYE YEARGAIN HALL
INSTITUTE**
OF PIANO CLASS INSTRUCTION
Graduates now teaching in New York Schools
Normal class every month.
55 West 56th Street, New York Circle 6322

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway,
New York. Phone: Pennsylvania 2688

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: 0951 Circle

MME. ADA SODER-HUECK
Teacher of Noted Artists here and abroad
Recognized Authority on Voice Development,
Style and Diction
Opera and Concert Stage
STUDIOS: 1425 BROADWAY, N. Y.
Phones: 4119-2634 Penn.

DUDLEY BUCK
TEACHER OF SINGING
Columbia School of Music, Chicago, Ill.

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street, New York
Phone: Chelsea 9204

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NEILSEN, GEORGES BAKLANOFF,
LYDIA LYPKOVSKA
132 West 74th Street : : New York City
Phone: Trafalgar 1291 Louise Carroll, Secy.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and
Concertizing in Berlin
Address: 235 West 103rd Street, New York
Phone Academy 2560
In Tarrytown, N. Y., Tuesdays
Stamford and New Canaan, Conn., Wednesdays

MME. SCHOEN-RÉNE
365 West End Avenue
Between 77th and 78th Streets
New York

BRUNO HUHN
SINGING LESSONS AND COACHING
English, French and German Song repertoire
205 West 57th Street, New York
Telephone Circle 5420

PACIFIC COAST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

BASDEN, RUTH
Dramatic Soprano
5636 La Mirada Street, Hollywood, Calif.

BOWES, MR. and MRS. CHARLES
Voice—Mise en scene
446 South Grand View, Los Angeles

THE CORNISH SCHOOL, INC.
Drama—Music—Dance
Nellie C. Cornish, Director
710 E. Roy, Seattle, Washington.

GOLD, JULIUS
Theorist and Musicologist
1201 California St., San Francisco

**HOLLYWOOD CONSERVATORY
OF MUSIC AND ARTS**
Gladys T. Littell, founder and director
5402-5408 Hollywood Boulevard
Mary-V. Holloway, Registrar HO2658

Master Class of ALBERTO JONAS
Celebrated Spanish Virtuoso
July 7 to August 16—Los Angeles, Calif.
Mgt.: Sherman Hill, 329 Black Bldg., L.A.

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director
Fischer Studio Apartments,
Seattle, Washington

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
Member American Academy of Teachers of Singing, N. Y.
912 W. 20th St., Los Angeles

Master Class of GEORGE LIEBLING
Internationally famous Pianist-Composer
May 1 to Sept. 1. St. Francis Hotel,
Hollywood, Cal.

OATMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

S. T. EMBER, ROSA
"Producer of Vocal Artists"
602 N. Highland Ave., Los Angeles

**SAN FRANCISCO CONSERVATORY
OF MUSIC**
3435 Sacramento St., San Francisco

**THE ELIZABETH SIMPSON PIANO
STUDIOS**
Coaching of Concert Programs a Spe-
cialty
26 O'Farrell St., San Francisco

SMALLMAN, JOHN
CONDUCTOR
SMALLMAN A CAPPELLA CHOIR
Los Angeles Oratorio Society
1117 Beaux Arts Studio Bldg., Los Angeles

INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Secured
MRS. BABCOCK
Carnegie Hall, New York. Tel. 2634 Circle

LOUISE SOELBERG
CONCERTS IN DANCE DESIGN
The Cornish School Seattle, Wash.

MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Music
METROPOLITAN OPERA HOUSE STUDIO, 1425 Broadway, New York
Suite 15. Phone: 2634 Pennsylvania

ROSALIE MILLER
SOPRANO
RECITAL — OPERA — ORATORIO
Teacher of Singing — Interpretation — Phonetics
140 West 58th St., New York Phone: Circle 4488

Mieczslaw Ziolkowski
Head of Piano Department
Alabama College, Montevallo, Ala.

THE OSBORNE, N. Y. C.
205 West 57th Street
ARD KYZER Teacher of VOICE—
E I E STYLE — DICTION
Tel.: Circle 5439

SHAFFNER
SOPRANO
Soloist St. Bartholomew's Church
28 East 70th St., New York
Telephone Rhineland 1759

MISCHAKOFF
CONCERT VIOLINIST
Studio: 23 W. 70th St., N. Y.
Tel. Susq. 3549 or Susq. 4500

COENRAAD V. BOS
ACCOMPANIST—COACHING
Ruedesheimer Platz 10, Berlin, Germany

DILLING
HARPISIT
Mgt. Haensel & Jones Studio: 35 W. 51 St.
Steinway Hall, New York N. Y. Tel. Circle 1617

ALBERTO BIMBONI
Conductor and Vocal Teacher
Member of Faculty
CURTIS INSTITUTE OF MUSIC
Philadelphia
Residence: Manhasset, L. I.
Phone Manhasset 741

SUMMER STUDY IN PARIS
FOR VOCAL STUDENTS
For Catalogue Address
THE CLAUDE WARFORD STUDIOS
4 West 40th St., New York
Pennsylvania 4897

SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 205 W. 57th St.
New York City
10324 Circle

Baroness TURK-ROHN
Vocal Instructor
Opera — Concert — Oratorio
1435 Kimball Bldg., Chicago
Wabash 8907

JOHN WARREN ERB
171 West 71st Street
New York City
Phone Trafalgar 3110

HERBERT MUSTARDE
Voice Specialist
Teacher of Singing
1425 Broadway, N. Y.
Tel.: PENN 2634

LEVEY
Violin Studio
Former leader
London String Quartet
Specializing in
CHAMBER MUSIC CLASSES
345 W. 86th St., New York
Telephone Schuyler 8894

MARK OSTER
Baritone-Vocal Teacher
Studios: 1425 Kimball Bldg. Chicago, Ill.

Burnerdene MASON
DRAMATIC CONTRALTO
Concert, Recital and Oratorio
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

WILLIAM J. REDDICK
TEACHER OF PIANO
VOCAL COACHING
Residence: 319 West 95th St., N. Y. Phone: 18021 River

FLORA BELL
Coloratura Soprano
Address: Care of Musical Courier, 113 West 57th
Street, New York City

RAPHAEL BRONSTEIN
VIOLIN STUDIO
EXPERT OF PROF. LEOPOLD AUER
255 West 90th St., N. Y. C. Tel. Schuyler 0025
1714 Chestnut St., Phila., Pa. Tel. Rittenhouse 1981

HOMER MOWE Voice Training
166 W. 72nd St., New York City. Tel. 2165 Endicott

John Prindle Scott
SONG WRITER
HOTEL ROYAL, 835 W. 112th St., New York
Tel.: Cathedral 7870

ERNEST WHITE
ORGANIST
St. James Church Philadelphia, Pa.

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

EDWARD GARRETT
CONCERT PIANIST AND TEACHER
Assistant to Alberto Jonda, Author of the famous
"Master School of Piano Playing" etc.
(New York: 817 Steinway Hall (Thursdays)
Philadelphia: 3126 Walnut St. (Wednesdays)
Atlantic City: 47 South Windsor Ave.
TELEPHONE: Circle 2916—Locust 5133—Dial 3-4444

RUDOLPH REUTER
Pianist
IN AMERICA 1930-1931
Haensel & Jones, Steinway Hall, 113 West 57 St., N.Y.
or Grace Pratt, 603 Fine Arts Bldg., Chicago

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for Teachers
Studio: 809 Steinway Bldg., 113 W. 57th St.
Address: 144 E. 150th St.
Tel. Mott Haven 0363, New York

Vocal Instructor
Opera — Concert — Oratorio
1435 Kimball Bldg., Chicago
Wabash 8907

171 West 71st Street
New York City
Phone Trafalgar 3110

Voice Specialist
Teacher of Singing
1425 Broadway, N. Y.
Tel.: PENN 2634

JULIUS GOLD
Theorist and Musicologist
1201 California St., San Francisco, California

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Internationally recognized as a Voice Builder, Voice
Repairer and Coach."
Opera, Oratorio, Concert, Diction. Teacher of Lucille
Lawrence and many other successful singers. Studio: Hotel
Metropole, Cincinnati, Ohio.

BEDUSCHI
Formerly Leading Tenor in Foremost Theaters of the world
Voice Placing, Italian Method—Coaching for Opera,
Oratorio, Concert. Suite 70, Auditorium Bldg., Chicago

THE MARGARET E. MacGONACHIE
STUDIOS OF MUSIC
Voice and Piano Brownsville, Texas

JERDONE BRADFORD
CONTRALTO
Formal and Informal Music
Personal Management 237 East 20th St., New York

ELLEN KINSMAN MANN
TEACHER OF SINGING
Florence, Italy Berlin, Germany
To Dec. 15, 1929 Jan. 1 to Mar. 15, 1930

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

KRAFT
Concert - TENOR - Oratorio
Associated with Frank La Forge
14 West 68th St. New York City

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York

OTTO LUENING
Composer—Conductor
2 1/2 years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
687 Lexington Avenue, N. Y. Tel.: Plaza 7692

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
169 Columbia Heights, Brooklyn, N. Y. Tel. 6935 Lafayette

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 169 W. 73rd St., New York City
Tel.: Trafalgar 8761 and Endicott 8748

TITTA RUFFO
Viale Tiziano 14, Rome, Italy
New York Address:
c/o Fred'k W. Sperling, 27 Cedar St.

MARGARITA MELROSE
PIANIST
7622—12th Ave., Brooklyn, N. Y.
Tel. 5255 Bensonhurst
"Miss Melrose comes out of the West with a tone which
is vigorous, not to say thundering."—N. Y. World.

MME. LILLIAN CROXTON
COLORATURA SOPRANO
Croxtan Management, Hotel
Hamilton, West 73d Street,
New York City

MARY THOMAS DUFFIELD
SOPRANO
CONCERT OPERA RECITAL
6253 Sheridan Road, Chicago
Phone: Rogers Park 1237

L TROLAND
(GARDNER)
Specialist in voice building and clear diction for
Movie-tone and Radio
Sherman Square Studios, 169 W. 73rd St., N. Y. C.
Telephone mornings only Trafalgar 8768

VICTOR HARRIS THE BEAUFORT
140 West 57th Street
Tel. 3053 Circle
TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

NATIONAL OPERA CLUB OF AMERICA, Inc.
America's greatest organization for
the furthering of Interest in opera
Baroness Katharine E. Von Klanner
1730 Broadway, New York
Apply to President for all information

LAZAR S. SAMOILOFF
Teacher of J. Claussen,
Claire Dux, Helen Stan-
ley and many other fa-
mous singers.
Now in
LOS ANGELES, Calif.
Studio: 614 South Van Ness Ave.
Under management of L. E. Behmer, Auditorium Bldg.

PANGRAC STUDIOS
VOICE — PIANO — ORGAN
THEORETICAL BRANCHES
415 Central Park West, New York Tel. Academy 2447

Georgia STARK
COLORATURA SOPRANO
1414 Steinway Hall, 113 W. 57th St., N. Y.
Mgt.: L. E. Behmer, Auditorium Bldg., Los Angeles, Cal.

MINTZ
SOPRANO
Teacher of Singing
115 West 7th St., Plainfield, N. J.
Telephone: Plainfield 9299

JOHN BARNES WELLS, Tenor
COMPOSER - RECITALIST
Management: Harriet Steel Pickernell
119 West 57th Street, New York Circle 4161

ALICE HACKETT
In Musical Interpretations for Young People
Mgt: Ernest Briggs, Times Bldg., New York City

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties
Address—15 West 11th St., N. Y. City

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

DORA BECKER-SHAFFER
CONCERT VIOLINIST AND TEACHER—LECTURE RECITALS
Interviews Thursdays 1—3:30
Studio: 610 STEINWAY HALL, NEW YORK CITY
Telephone: Circle 8377

BELLE FISCH SILVERMAN
VOICE BUILDING
REPERTOIRE COACHING
Address: 301 Clinton Ave., Newark, N. J.
Telephones: Waverly 4200 and Terrace 8915

ALEXANDER ROSANOFF
Teacher of Singing
Formerly of the Imperial Opera in Moscow and leading
opera houses in Italy. Recommended by Rachmaninoff,
Serbin and Koussevitzky.
Studio: Hotel Ansonia, B'way & 73d St., New York

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese
Studio: 32 West 82nd Street, New York
Susquehanna 1980

DANIELL
VOICE BUILDER
Diaphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone Monument 0777

NORMAN J. CAREY
IRISH-AMERICAN BARITONE
Address: 130 West 87th Street, New York
Telephone Circle 0990

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Private Address: 400 West End Ave., N. Y. Bus. 9155

LLOYD MORSE TENOR
Concert, Opera, Oratorio
Personal Rep., Joseph De Luigi
c/o Musical Courier
113 W. 57th St. N. Y.

Directors of National Federation of Music Clubs Meet at Charleston

College Music Courses Urged—American Opera to Be Given at San Francisco Biennial—Three Important Composition Prizes Offered.

The annual spring meeting of the board of directors of the National Federation of Music Clubs was held at Charleston, S. C., April 6 to 11. At this same time Charleston was celebrating its 250th anniversary, and the board members were guests of the city at the military program at Fort Moultrie and Fort Sumter.

All who attended this meeting had a fine demonstration of true Southern hospitality. Frank Myers had general charge of all social activities and was a master host. Musical teas were given by the Crescendo Club, Miss Tupper, president, at the Pringle Mansion, and by the Musical Art Club, Mrs. Emmons S. Welch, president, at the home of Abbie M. Howell. Appearing as soloists on these occasions were: Miriam Hamer, pianist; Irene Hart, soprano; Margaret Gotjen, violinist; Minnie Butt, contralto; Lucy Huit, contralto, and Mrs. Edward Anderson, contralto. Complimentary concerts were tendered to the board members by Carolina DeFabritiis, who presented Roger Edouard Chandon, baritone, and by the Southern Home Spirituals Society, Mrs. Guillard, leader. The "Eight Singers of Charleston" sang charmingly at one of the board sessions.

On Thursday evening, forty-five board members and chairmen of committees were guests of the Society for the Preservation of Spirituals at a concert and buffet supper. Major Alfred Huger, president of this group, made a charming address of welcome and most interesting explanatory remarks before each number.

At the opening business session of the board, Mrs. Elmer James Ottaway, president, gave a comprehensive report of present musical needs of the country, particularly stressing college music courses for the non-music specialist. As a result of a survey made by Mrs. Ottaway of twenty-three leading uni-

versities and colleges, in cooperation with college presidents and deans of music, the National Federation of Music Clubs will: (1) advise each State Federation president of all surveys and sources of information concerning music courses offered in the colleges of her state; (2) State presidents will pass this information on to clubs who will put on a campaign throughout the country for parents to send their children to colleges that will turn them out with a live interest in music.

The survey revealed that only from one to twenty per cent of students in colleges of literature, science, and the arts, elect any courses relating to music. Since college graduates are leaders in community life, this administration will make dominant a widespread campaign for music courses for the general college student, and for a Bachelor of Arts degree which presupposes music and art knowledge.

This administration feels that particularly important to general musical culture is requirement of music courses in the schools of education, that teachers, principals, and superintendents of schools may support music as a vital part of education.

Greater activity in concert courses, and the engagement of American artists in this critical period was also stressed as a major project for the 5,000 organizations in the N. F. M. C.

The national board voted to endorse a bill presented before Congress and now under its consideration by the Committee on Military affairs, to the extent of writing a letter to

(Continued on page 27)

Ornstein Wins Anthem Prize

Leo Ornstein, well known pianist, formerly known as "the bad boy" among modern

composers, has won first prize in the competition for the best national hymn, conducted by the National Anthem Society. His composition, America, was chosen from among thousands of manuscripts. Second prize goes to Charles H. Baker of New York and Mary Perry King, of New Canaan, Conn. The title of the second prize composition is Hymn of Freedom. Ten other prizes were awarded.

Metropolitan Opera in Washington

WASHINGTON, D. C.—The Metropolitan Opera Company's annual visit to this city took place at the Fox Theater on April 23, 24 and 25.

La Boheme, Andrea Chenier and La Traviata were the choices this year and proved most acceptable. The theater was sold out for the first event and nearly all space disposed of for the other two. Edward Johnson and Lucrezia Bori made many new friends as the stars of the opening, while Giovanni Martinelli, Rosa Ponselle and Giuseppe DeLuca received as much attention for their fine portrayals in the second affair. The last performance, a matinee, starring Armand Tokatyan, Lucrezia Bori and Lawrence Tibbett, was quite as popular as the previous operas. Vincenzo Bellezza conducted all three.

To the Washington Opera Association, headed by Mrs. Robert Low Bacon and ably managed by Katie Wilson Greene, local impresaria, much credit is due for persistent efforts in affording music lovers the benefit of the Metropolitan's visit. T. F. G.

Chicago Opera Offers More European Scholarships

Three more young Chicago artists will have opportunity to spend two years in study abroad beginning next fall with all their expenses paid by the Chicago Civic Opera European scholarships.

The Society of American Musicians, which again has charge of the preliminary contests, announces that conditions governing participation are identical with those of last year, and that entries will close on June 1. The preliminary contest will be held in September.

Again the judges for the preliminary contests will be chosen from out-of-town critics and musicians, and the contests are again limited to students of Cook County teachers, who, at the time of the preliminary trials will have studied for forty weeks in Cook County in the twelve months just preceding the contests. Questionnaires and entrance blanks for the 1930 contest may be obtained from the Society of American Musicians.

The judges in the final contest will be Giorgio Polacco, musical director of the Chicago Civic Opera Company; Roberto Moranzoni, senior conductor, and Herbert M. Johnson, business manager.

Merovitch Resigns

Alexander Merovitch announces his resignation as vice-president and director of Concert Management Arthur Judson, Inc.

Dorothy Gordon Scores in London

According to a cable received by Richard Copley from London, Dorothy Gordon's Wigmore Hall appearance was a "tremendous success, better than last year." Miss Gordon will have three broadcasting dates, and new engagements are constantly being booked.

Covent Garden Opens With Meistersinger

The 1930 grand opera season at Covent Garden, London, opened with a performance of Wagner's *Meistersinger* on the evening of April 28. A packed house greeted Bruno Walter as he took his place at the conductor's desk.

In the royal box there were three princesses: Mary, Helena Victoria and Marie Louise. Thirty-two hours before the sale of the unreserved seats a queue of 100 men and women had formed at the gallery entrance.

A detailed account of the performance will appear in the regular London letter in an early issue.

Sidney Rayner Makes Successful Debut in Werther

(By special cable)

Paris.—Sidney Rayner made his debut in the title role of *Werther* at the Opera Comique. His appearance was a brilliant success. There were many encores and curtain calls. The audience was enthusiastic and commented upon his remarkable voice and excellent acting. De Bogary.

Anna Reichl Scores at Newark Festival

Newark, N. J.—Anna Reichl, who was chosen from among twenty contestants as the best local singer worthy of a performance at the Newark Festival, sang with great success here on the evening of April 24. The large audience gave the talented young artist a fine reception, which the lovely quality of her voice and skilful handling of it merited. She should have a brilliant success. K.

Goldman and Lake Writing Comic Opera

Edwin Franko Goldman and Mayhew Lester Lake are collaborating in a comic opera. Both men are writing words and music, and as both are already well known as composers, the result of their collaboration should be of great interest.

Dobrowen to Lead in San Francisco

Issay Dobrowen, conductor of the Oslo (Norway) Orchestra, is engaged as a guest conductor for the San Francisco Orchestra, his tenure of office to begin next January and to last three months.

Philadelphia Orchestra Closes Season With Request Program

Selections Chosen by Ballots Sent in by Subscribers—Stokowski Bids
All a Happy Summer—Other Concerts of the Week.

PHILADELPHIA, PA.—The Philadelphia Orchestra's final concerts of the season were given April 25 and 26, with Leopold Stokowski conducting. The program was the result of the ballots sent in by subscribers (as has been the custom for the final concert, for some years), indicating their choices in symphonies, overtures, and single numbers. The Cesar Franck Symphony in D minor, won first place among the symphonies, and was placed first on the program. To it, Dr. Stokowski gave an inspired reading and the orchestra a wonderful performance. All the glorious themes were beautifully brought out, with the English horn solo in the second movement particularly well played.

Of all the overtures, Wagner's *Meistersinger* prelude headed the list. This was equally well performed and greatly enjoyed.

Next on the program came Coppola's *Burlesque*, which was postponed from the concerts of March 28 and 29, because the music was late in arriving at that time. It achieved an instantaneous success. Very modern as to harmonies and instrumentation, it is cleverly written, contains a high degree of humor, very marked rhythm, and a brevity which does not permit the interest to lag. The audience was very enthusiastic, and from

the faces of the conductor and his men, it is uncertain whether the pleasure of the audience in hearing it was any more than that of the orchestra in performing it.

The large number of votes for Ravel's *Bolero* bespoke the wide-spread interest in this novelty. As interpreted by Dr. Stokowski, there is a thrill about it which rouses one to a high pitch of excitement. The amazing crescendo, so cleverly carried out, is a marvel, and the orchestra gave a superb rendition of it. The huge, capacity audience broke into thunderous applause. After numerous recalls, Dr. Stokowski wished all a happy summer. It was a memorable concert.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta, Fabien Sevitzky conductor, gave a concert for children in the Bellevue-Stratford Ballroom, on Saturday morning, April 26. The room was filled almost to overflowing, and the eager little faces were alight with anticipation and interest. Mr. Sevitzky gave them a delightful program, in addition to showing lantern slides of some of the

(Continued on page 30)



Photo by Mishkin

J. J. VINCENT,

whom the stockholders of the European Grand Opera, Inc., have elected as managing director of the German Grand Opera Company, which will go on its third successive tour of the United States next season. Mme. Gadske will head the company. (See story on page 30)

THE QUARTER-TONE SCALE

Hans Barth's quarter-tone piano consists of two ordinary grand pianos, one of them placed on top of the other, played with two keyboards, the keyboard of the lower of the two pianos being raised so as to bring it near to the upper keyboard. The keyboards lie in the same relative positions as the various manuals of a pipe organ. The upper of these two pianos is tuned in the ordinary manner, with *A* having 440 vibrations and the scale being tempered. The lower of the two pianos is tuned a quarter tone lower. That is to say, *A* has 427.5 vibrations and, the entire scale being tempered, each note comes a quarter tone lower than the note in the other piano.

It occurred to the writer that it might be interesting to discover what accidental concords there might be between these two pianos. It is a well known fact that the tempered scale is purely a compromise, and that every interval is slightly out of tune. There is no actual exception to this rule, though some of the intervals are so nearly correct that only the very most sensitive ear could detect the difference between the tempered tuning and the real tuning.

It was discovered many years ago by Helmholtz that violinists playing double stops used true intonation, and although there has been a great deal of controversy as to how far true intonation may be assumed to obtain in instruments flexible enough to play it, yet it seems reasonable to suppose that it actually always obtains in the basic harmonies. Patterson's theory of basic harmony and altered chords covers this ground completely, and the same ground has been covered by other investigators in a parallel, if not entirely similar manner. The difficulty that has always arisen for investigators of intonation has come from the fact that there has been insistence upon fixed notes for every scale, and that no allowance has been made for a variety of tunings of passing notes. Nor has any allowance ever been made for the fact that notes must slide

slightly in one direction or the other in passing from one sustained harmony to another.

An example of this is found, for instance, in the relationship between the minor triad and the dominant ninth, of which it may be a part. In other words, the triad of D minor (D, F, A) is the same as the upper three notes of the dominant ninth chord on G (G, B, D, F, A). It is sure that the notes of the triad slide slightly to attain the proper tuning of the ninth chord in slow passages where both chords are sustained and where the ninth follows the triad.

Reasoning of this kind convinces one of the probability of the actual use in basic harmonies of real intonation in contradistinction to what Helmholtz called "just" intonation, or tempered intonation. The fact probably is that in listening to tempered intonation the auditor hears what he expects to hear. This point has often been made and seems to be unanswerable. In other words, if we hear the interval of a major third slightly out of tune, we do not, ordinarily speaking, realize that we are hearing a new interval. If we are asked what interval it is, we would say that it is the major third out of tune. And so it is for all the other intervals. This, however, is not an argument either for or against the use of quarter tones, for the increased frequency of unresolved dissonances in the ordinary chromatic twelve-tone scale suggests the possibility of the use of added notes, whether quarter tones or some other slight intervals, the effect of which may also be concluded to be similar to unresolved dissonances. Certainly the effect that Mr. Barth obtains in some passages in his own compositions is that peculiar feeling of suspense which results, even in the ordinary chromatic scale, from long passages of unresolved dissonances.

The question is, however—and it may be and probably is purely academic—is it possible that these new notes which are added to the piano *b* quarter tone tuning may be

sometimes, by a sort of fortuitous accident, nearer to the actual note than the tempered tuning? And the fact is that this is so. The method of investigating this is as follows: first write out all of the tempered tunings of each of the two pianos, then compare the real tunings. For the sake of those who may be mathematically inclined the list of vibration numbers of the tempered scale is given, small letters being used for the lower tuning, and capital letters for the higher tuning:

c	254.3	f	359.6
C	261.6	F	370.0
c#	269.4	G	381.1
C#	277.2	G#	392.0
d	285.5	A	403.7
D	293.7	A#	415.3
d#	302.5	a	427.5
D#	311.1	A	440.0
e	320.4	a#	453.2
E	329.6	A#	466.2
e	339.5	b	480.2
F	349.2	B	493.9

(This calculation was done in haste and may include errors.)

In figuring out the intervals in exact tuning the writer retained *A*-440 as the basis of calculation, reducing this to a low octave so as to bring the various overtones or upper partials into the center octave for purposes of comparison. Some of the upper partials then had to be divided by two for the reason that, above the eighteenth partial, they extended beyond the tempered octave here given. In other words, for instance, the nineteenth partial (522.5) had to be divided by two (261.2), which is almost *C* (261.6). The vibrations thus obtained are as follows. (They are given so that they may be compared with the vibrations in the tempered scale. It will be noted that the upper partials are here divided by two so as to bring them in position where direct comparison may be made):

C	(19)	261.2	f	(25)	338.3
C#	(10)	275.0	F#	(27)	371.3
d	(21)	288.7	G	(14)	385.0
d#	(11)	302.5	G#	(15)	412.5
e	(12)	324.0	A	(15)	440.0
			A#	(17)	467.5
			B	(18)	495.0

In the above table the figure in parenthesis indicates the number of the partial; the let-

ter indicates the approximate note, and the figure the number of vibrations.

It is seen that some curious results obtain. *D#*, for instance, the augmented fourth above *A*, is the actual true tuning (302.5), very different indeed from the tempered tuning (311.1), and in other cases, as will be seen by reference to the above table, the true note comes much nearer to the quarter tone tuning than it does to the tempered tuning on a single piano.

Deering and Tiffany in Concert

PHILADELPHIA, PA.—A pleasing musicale was given at the Warwick Hotel on April 13, in the Ballroom, by Henri Deering, pianist, and Marie Tiffany, soprano, formerly of the Metropolitan Opera Company.

Mr. Deering opened the program with a Chopin group—Fantasie Impromptu, Two Etudes (E minor and E major), Nocturne in F minor and Scherzo in B minor—in which he revealed a remarkably facile technique. Later he played Two Fairy Tales by Medtner, Reflets Dans l'eau and Clair de lune by Debussy, Ravel's Forlane, and two De Falla numbers—Andaluz and Danse du feu. Mr. Deering seems at his best in the modern compositions. His Debussy and Ravel were beautifully done and the De Falla numbers received the fiery interpretation they demand. Two encores were necessary.

Miss Tiffany sang some delightful songs. She began with Good Morning, Pretty Maid (Old English) arranged by Fred Corder; Im Tanz by Trunk; Berceuse by Rhene-Baton (a lovely song, charmingly sung) and Die Nacht by Rubinstein. The encore was Si tu le veux by Koehlin. Miss Tiffany also closed the program with four songs—Shieling Song (Arnold Bax), Villanelle des petits canards (Chabrier), The Three Cavaliers (Dargomyzhsky, arr. by Kurt Schindler) and Zueignung (Richard Strauss). By the Light of the Moon was the dainty encore. This soprano's work is too widely known to need comment. Her excellent accompanist was Anca Seidlova. M. M. C.

ARTURO DE FILIPPI

Address: 223 West 70th St., New York
Tel.: Susquehanna 3635

RALPH ANGELL

3536—79th Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

MRS. STACEY WILLIAMS

708 Fine Arts Building, Chicago, Ill.
Phone Wabash 6929

L. LESLIE LOTH

Teacher of Piano and Composition
Interviews by Appointment
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. Phone: Trafalgar 6701

ELEANOR CUMINGS

PIANIST—ACCOMPANIST—TEACHER
250 Pondfield Road West, Bronxville, N. Y.
Tel. Bronxville 0288

JACOB WEINBERG

Concert Pianist—Composer—Organist
Studio: 170 West 89th St., New York
Phone: Schuyler 7160

IRMA SWIFT

TEACHER OF VOICE
Metropolitan Opera House Bldg.
1425 Broadway New York
Phone: Penn. 2634 and Traf. 8939

ROMAN PRYDATKEVITCH

VIOLINIST AND COMPOSER
Member Faculty Eschwer-Bath Philadelphia Musical Academy
1416 Steinway Hall New York

LEON BENDITZKY

3445 ELAINE PLACE, CHICAGO, ILL.

EDITH HENRY

COACH AND ACCOMPANIST
Sherman Square Studios
160 West 73rd St., New York
Traf. 3558
Traf. 8791

MRS. HARVEY D. INGALSBE

25 Years of Normal Work Eighth Year in New York
1930 NORMAL CLASS—JULY 5 to AUG. 2
Studio: 87 Hamilton Place, New York City
Applications preferred by mail

Yascha FISHBERG

VIOLIN STUDIO
336 West 95th St., N. Y. Tel.: 2067 Riverside

SEYMOUR

MUSICAL RE-EDUCATION CENTER
HARRIET A. SEYMOUR, Founder
92-93 Carnegie Hall, 154 W. 57th St., N. Y. City

ELNA SHERMAN

PIANIST—COMPOSER—TEACHER
600 W. 115th St., New York—Tel. Cathedral 1981
(If No Answer Call Susquehanna 4560)

WALTER SPRY

PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

FREDERICK CROMWEED

PIANIST—ACCOMPANIST AND INSTRUCTOR
16 West 6th St., N. Y. C. Tel. Trafalgar 7860

HELEEN SCHAFMEISTER

CONCERT PIANIST
Mgt. Emilie Sarter, 113 W. 57th St., N. Y.
Tel. Circle 6869

RADIE BRITAIN

COMPOSER—PIANIST
INSTITUTE OF MUSIC AND ALLIED ARTS
228 South Wabash Avenue Chicago

HORTENSE YULE

SOPRANO
Address c/o Musical Courier, 113 W. 57th St., N. Y.

LEILA HEARNE CANNES

ACCOMPANIST—TEACHER—PIANIST
President: Women's Philharmonic Society
592 West 143d Street, New York City. Tel. Audubon 1180

DAVID ZALISH

PIANIST—PEDAGOGUE
Studio: 115 W. 57th St., N. Y. Tel.: Circle 2413
and 181 E. 92nd St., Bklyn. N. Y. Tel.: Blooming 9233

HORTENSE DRUMMOND

CONTRALTO
OPERA—CONCERT—RECITAL
519 Sunset Road, Winnetka, Ill.

GEORGIA GRAVES

CONTRALTO
CONCERT—OPERA—ORATORIO
4 West 82nd Street, New York Tel. Endicott 7365
(If No Answer Call Susquehanna 4560)

EBBIE SUNDSTROM

VIOLINIST
Conductor Woman's Symphony Orchestra of Chicago
4921 N. Sawyer Avenue Chicago, Ill.

THE BOWIE STUDIO

THE ART OF SINGING
Complete Preparation for Concert, Opera and Church
307 West 79th St., New York City Tel.: Susquehanna 7197

The Center for Modern Music

J. & W. CHESTER LTD.,
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

INGOODWIN

Teacher of Piano—Accompanist
333 W. 86th St., N. Y. Tel. 5386 Schuyler
or Studio 2A, Sherman Sq. Studios, 160 W. 73d St., N. Y.

WALTER CHARMBURY

PIANIST
STUDIO: 611 STEINWAY HALL, NEW YORK
Tel. Circle 4056

CAROLINE BEESON FRY

TEACHER OF SINGING
2 Orchard Parkway, White Plains, N. Y.
810 Carnegie Hall New York, N. Y.

MME. CAROL HOLYOKE

SOPRANO—TEACHER OF SINGING
STUDIOS: 115 Leverich St., Hempstead, L. I., N. Y.
Tel.: Hempstead 2135

HERMINE HUDON

SOPRANO—TEACHER
(PRESIDENT OF THE DEBussy CLUB)
5 Pomander Walk, New York Tel. Riverside 2179

EBBIE BIDEAU NORMELLI

CONCERT SOPRANO
1515 Hinman Avenue, Evanston, Ill.
H Phones: University 7278 and Greenleaf 5323

SALVATORE COTTONE

Vocal Teacher and Coach
Viale Montenero, 80
Milan, Italy

NEW VOCAL METHOD

Tremolo, breaks, limited range, etc.,
POSITIVELY CORRECTED
Class Lessons \$3 Private Lessons \$10
HELEN BRETT
Studio 205 West 57th Street, New York City
Tel. Circle 5420

AMERICAN INSTITUTE OF APPLIED MUSIC

Kate S. Chittenden, Dean
R. HUNTINGTON WOODMAN
Theory, Composition
New Address: 230 W. 59th St.
New York Tel. Circle 5329

Ask for **Century** SHEET MUSIC
You can't buy better—why pay more?

CENTURY gives you the world's best music beautifully printed on the best paper! What more can sheet music be! There are over 2500 compositions in the Century catalogue all 15c—(20c in Canada), all certified to be exactly as the masters wrote them. Ask for Century—Patronize the Century dealer. Complete catalogue of over 2500 compositions free on request.

Thousands of successful teachers use and recommend CENTURY CERTIFIED MUSIC exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.
203 W. 40th Street, New York City

It's 15¢

CENTURY CERTIFIED EDITION

Two Sensations Astonish Vienna

Success of Alban Berg's *Wozzeck* a Landmark in Musical History
—Nathan Milstein's Triumph Unprecedented in Twenty
Years—Melnikoff and Eleanor Spencer Warmly
Received—American Artists Make
Successful Debuts.

VIENNA.—Two musical events, so sensational as to provide landmarks in Vienna's musical history, have recently taken place. One was the first performance here of Alban Berg's *Wozzeck* at the Opera, and the other, the Viennese debut of the young violinist, Nathan Milstein.

In order to understand the epoch-making character of the first, one must remember Vienna's somewhat unfortunate reputation for a conservatism that is more deeply rooted than that of any other city on the continent. But her general conservatism is as nothing compared with the aristocratically exclusive atmosphere that reigns within the sacred walls of the opera house. It is true that novelties have penetrated from time to time; Strauss' *Elektra* and *Rosenkavalier* were hissed only fifteen years ago, Hindemith's *Cardillac* and Stravinsky's *Oedipus Rex* (both of which died an early death) were produced in a half-hearted sort of manner which suggested the reluctant fulfillment of a disagreeable duty.

KRAUSS USHERS IN NEW ERA

With the arrival of Clemens Krauss as director, however, things took a new turn. Thoroughly aware of Vienna's attitude, he was careful not to administer too large a dose of modernism, but chose only one representative work, namely, Berg's *Wozzeck*. On this production he lavished every ounce of his own energy and ardor as well as the best material at his command, and the subsequent success was commensurate. The spectacle of Alban Berg, tall, slim, aristocratic, appearing before the curtain of the Vienna Opera to acknowledge the ovations

of a capacity audience marked a new page in this city's musical history.

Much has been written about Berg's work in these columns—too much to make a lengthy comment now necessary or even welcome. Here is a work so powerful as to impress friend and foe. It would be idle to ask whether it is the music itself that overwhelms, or Büchner's drama, upon which it is based, or both. The combination of the two is irresistible. Berg's music, as everyone knows by now, consists of deftly constructed, recognized forms, such as variations, fugues and passacaglias. But that is less important than the fact that the music intensifies and forms a perfect background for an intense play. The series of short, film-like scenes that make up the opera keep the hearer breathless and culminate in a third act so forceful and gripping as to ensure a complete success.

A PERFECT PRODUCTION

The production was perfect in every detail. Krauss' master hand at the desk succeeded in disentangling all the intricacies of the score and in bringing this enormously complex music close to the ear and heart of the hearer. No praise could be too high, either for Krauss or his orchestra. Wallerstein's stage management and Oscar Strnad's settings were the perfect realization of all that the composer could have desired.

The reception of the work was astonishing; reserved after the first act, enthusiastic after the second and tumultuous at the close, the demonstrations extended even to the street, where Berg's appearance at the stage door was the signal for nationalistic manifestations

Paris Capitulates to the Charms of Conchita Supervia

A Fine New Conductor for the Rossini Operas—Two New Works
Heard

PARIS.—Once more Conchita Supervia has captivated Paris. Last year this fascinating little Spanish singer with the exquisite mezzo-soprano voice made her bow here as Carmen in the performances given by the Teatro di Torino.

In that role her extraordinary voice, in conjunction with personal beauty and unusual histrionic ability, made her a favorite with the Parisian public; and this public, while it has a disconcerting habit of tolerating much pseudo-art has also an unerring judgment in cases of true inspiration.

This year she is giving six performances of Rossini's *Barber of Seville* and *L'Italiano* in Algeria at the Opera, with an Italian cast, and is proving herself to be a consummate artist. Alfredo Padovani who is conducting the works, has pulled the Opera orchestra to a height which few would have thought it capable of achieving, to judge from the ragged performances it has given in the past.

Under Padovani's magic wand it performed wonders, bringing out all the delicacy of Rossini's score as well as its broad humor. Some of the ensembles, which often have a tendency to drag, were revelations of the conductor's art. At the end of the second act of the *Barber of Seville*, Padovani took a quick tempo, which has upset some of the French critics with their traditionalist point of view, but which gave a life and vitality to the scene that were entirely unsuspected.

A COLORATURA "MEZZO"

These same critics have difficulty in accepting a mezzo-soprano Rosina, used as they are to the usual coloratura tessitura given to the part. Rossini, it should be remembered, wrote his operas for his wife, who was a mezzo-soprano with a voice of extraordinary range.

Conchita Supervia possesses this rarest of voices, the flexible mezzo. She runs up and down the scale and brings out the deepest chest tones, with a delightful elegance. To those who had never before heard the original score, her portrayal of Rosina was infinitely more artistic and certainly in more perfect musical harmony with the rest of the score than the highpitched, vocal acrobatics of the usual coloratura.

EXCELLENT SINGERS

The rest of the cast was also excellent. Nino Ederle possesses a fine and vibrant tenor voice, which he uses with ability. Leon Pozio is an excellent Figaro and Vincenzo Bettoni, the bass, distinguished himself both as Basilio and Mustafa; in the latter role he

sang splendidly and also proved to be an excellent comedian.

Special mention must also be made of the excellent singing done by A. Vlassoff's Russian Chorus. Musically speaking, these performances were better than those given by the Teatro di Torino last season, but last year's extraordinary modernistic stage decorations were sadly lacking.

A BOCCACCIO-MOLIERE OPERA

Max d'Ollone's new work, *George Dandin*, founded on the Boccaccio-Moliere story, around which Marcel Belvianes has written the libretto, was given its premiere at the Opera-Comique. The story is an old folk tale, in which the husband, though betrayed by his faithless wife, is always put in the wrong. Every time he imagines that he has really caught his wife in her peccadillo, she turns on him and finally forces him to beg her pardon. *George Dandin* is a farce and the leading character has much of the traditional Pierrot in his make-up.

Unfortunately, the utter lack of color in the music offset all possible interest in the story. The artists must also have felt the lack of vital inspiration, for Musy, whose performance in Jacques Ibert's *Le Roi d'Yvetot* was a work of art, was thoroughly unconvincing as *George Dandin*. Not only was the vocal score weak, but the orchestration gave it no support. Probably the feeble peeps from the orchestra were made by just a few stray instrumentalists.

A MORE SUCCESSFUL NOVELTY

On the same program there was another new work, showing both musicianship and mastery of orchestration. It was *Le Sicilien ou l'Amour Peintre*, with music by Omer Letorey and a libretto by André Dumas, also based on a Moliere comedy. It is the story of the love of Adraste for Isidore, the slave of a fierce Sicilian, Don Pedro. The lovers finally manage to run away and the complaints of the fierce Don Pedro remain unheeded. The music is both original and interesting; several of the ensembles are especially good. Pujol, Gaulay and Felix Vieuille, in the principal roles, deserve special mention.

The success of *La Argentina*, who has just returned to Paris and will soon give a series of performances at the Opera-Comique, has brought to life a number of Spanish dancers. One of these, Teresina, has just given a recital at the Theatre des Champs Elysees, in which she demonstrated real technical ability, personal beauty and an effervescent charm.

N. DE B.

(Heaven knows why!), and further ovations. In short, *Wozzeck* and "atonal" music made their Viennese operatic debut with all the accompanying features of a historic event.

The singers—above all Manowarda, Rose Pauly, Maikl and Wiedemann—were vocally and histrionically all that could be desired, each a splendid type in Dr. Wallerstein's gallery of Hoffmannesque figures. Manowarda, as *Wozzeck*, surpassed all expectations. This long neglected singer at last received his chance at the hands of the new management and made good in great style in an enormously difficult role.

MILSTEIN'S FANTASTIC SUCCESS

Vienna's second sensation, that of Nathan Milstein's debut, was one that has been unequalled for twenty years or more. Only a small handful of people gathered for his first concert, but as the evening progressed, the news of his playing spread to the other concert hall in the same building, where an internationally celebrated violinist was also giving a recital, and little by little this artist's audience, urged by curiosity, filled Milstein's hall. The evening closed with a tremendous triumph for the young Russian, the papers next morning were aglow with his praises and his second recital, improvised four days later, saw the Grosser Konzertsaal, holding 2,200 seats, sold out from floor to ceiling; in fact it was the sort of fantastic success that, when it occurs in fiction, is condemned as wildly improbable.

And the reason for such an unprecedented success? Milstein, as Dr. Korngold put it, "has everything," a big, opulent tone, a wizard-like technic, great temperament, deep musicianship, and—most important of all—the modesty of the true artist.

HARRY MELNIKOFF MAKES SUCCESSFUL DEBUT

Shortly before, young Harry Melnikoff had come from America to make his Viennese bow, which he did with fine success before a very appreciative audience. Cecil Bonvalot, from London, in his two concerts, shunned the laurels of virtuosity and preferred to present himself chiefly as a chamber music player of high attainments. Cecile de Livet proved a splendid sonata partner, and the Sedlak Winkler Quartet of Vienna completed the congenial ensemble. The appearance of Adolf Busch, both in the capacity of soloist and as leader of his string quartet, is always such an event that one might well call his annual concerts an Adolf Busch Festival. This year was no exception, and especially as a chamber musician, with his own players, he was splendid.

ELEANOR SPENCER PLAYS IMPRESSIVE PROGRAM

This has been period of women pianists. Following Magda Tagliafero's brilliant reception here, Eleanor Spencer came and scored her customary success. Her varied and well-balanced program was no less difficult than it was impressive, including, as it did, Schumann's G minor sonata and Mendelssohn's *Variations Serieuses*, besides smaller works by Scarlatti, Chopin, Respighi, Scriabine and Saint-Saens. Conflicting duties prevented the writer from remaining for the entire concert, but the part he heard was more than sufficient to prove that Miss Spencer's well-known pianistic



CHARLES MADURO,
composer, who received a cable last week from the French Government notifying him that he has received the decoration of the French Legion of Honor.

qualities are as excellent and her popularity as great as ever.

Alexander Brachocki, young Polish-American pianist, made a highly successful entry into Vienna's musical life before increasingly large audiences. He chose two programs embracing a wide scope of styles and emotions and succeeded in fulfilling their requirements in great style. From Haydn and Beethoven (*Sonata opus 31, No. 2*) to Chopin (*Sonata in B flat minor*) and Schumann (*Etudes Symphoniques*) to Debussy, Scriabine, Copeland, Padewski and Stojowski we followed Mr. Brachocki with growing interest. He may be sure of a cordial welcome when he returns.

NEW SINGERS, PLEASE!

An extremely pleasant impression was that created by Miss Gladys Mathew, American soprano. A coloratura by vocation, Miss Mathew nevertheless did not limit herself to such narrowly circumscribed realms but ventured into the sacred precincts of German and Russian song. Miss Mathew is a charming artist, both in her appearance and manner, and one who can also satisfy the listener with her vocal talents.

At a time when German singers (alas) so completely neglect the subtle art of the Lied for the easier laurels of popular operatic arias, it is gratifying to find a foreigner embracing its all-but-forgotten cause with genuine fervor. Molly MacGarvey is British, notwithstanding her Viennese musical education. The young singer made a brilliant debut with orchestra last fall and when she came back with her *Liederabend*, she furnished evidence not only of increased stage assurance but also of a higher artistic polish. She gave a difficult program, and gave it splendidly, with perfect diction, excellent voice control and vivid interpretative powers.

PAUL BECHERT.

99th Nether-Rhenish Festival in Aachen

AIX-LA-CHAPELLE.—The Nether-Rhenish Music Festival, which has just been held for the ninety-ninth time, has lost much of its significance. Inaugurated at a time when the bare idea of each industrial town having its own orchestra and chorus was unheard of, it was arranged that this festival, whose purpose was the production of all that was new and best in music, should be held annually, and in turn at each of the three cities, Cologne, Aix-la-Chapelle and Düsseldorf.

But since music has come to be regarded as a necessity rather than a luxury, and none of these cities would now find it possible to get on without a regular series of symphony concerts, the purpose of the festival would seem to be outlived. According to all indications, its hundredth anniversary—which will be held next year in Cologne—will probably mark its close.

AN ORCHESTRAL WORK BY ADOLF BUSCH

Following the economical example of Düsseldorf, Aix-la-Chapelle this year incorporated the festival in the season's series. It opened with the first performance of Hans Wedig's *Deutscher Psalm* for orchestra and chorus. This work reveals the composer's talent for presentation, although it is too sincere and individual to have been written only for effect. Under the direction of Conductor Raabe it had a genuine success.

Another first performance was that of an orchestral work by Adolf Busch, best known as Germany's premier violinist. In the case of so accomplished a musician it is needless to say that the work is masterly in form. More interesting is the fact that the composer has something to say, and even though

Brahms has obviously stood godfather to the composition, it is entirely personal. It is splendidly orchestrated, and under Raabe's baton it was given a brilliant performance.

ROSENTHAL THE SOLOIST

Moriz Rosenthal was the soloist of this first concert and he played Chopin's E minor concerto with a beauty of tone that thrilled the hearts of his hearers.

The second concert was devoted to chamber music. Here the Guarneri Quartet made its first appearance and conquered all along the line. Schumann's difficult A major, Reger's E major and Bordini's A major quartets were performed with a display of the highest musicianship.

The third concert included Bruckner's ninth symphony—the outpouring of a lonely heart which has the power to satisfy every spiritual longing. The festival closed with a performance of Reger's *One-Hundredth Psalm*, and even this exceptionally difficult work was given an excellent performance. Raabe brought out all the wonders of its fanciful combinations, while the singing of the chorus evoked unstinted admiration. Ovations greeted the performers at the close.

R. P.

Marietta Amstad Receives Ovation

ROME.—Marietta Amstad, noted exponent of bel canto, has given a concert in Rome, where she has been teaching this winter. Her program included four Mozart arias, sung with consummate skill, and songs by Schubert, Brahms and Debussy. Her audience, which comprised many distinguished listeners, gave her an ovation. D. P.

John Powell, Noted Pianist-Composer, Gives Views on Negro Music, Its Use and Abuse

Discusses His New Piano Concerto.

John Powell was in to see me the other day.

Being united by sympathetic understanding, we had a fine argument. We argued about everything from the sort of music Eve used to hypnotize the snake, to the brand of harp technic that is in vogue at St. Peter's court. I claimed that, anyhow, the angels would be using Irish harps, and that started a fight. We had a lovely time of it.

Best of all, we argued about Negro music, its use and abuse. Powell scoffs at most of our so-called Negro music, as he does, also, at most of our so-called Indian music. Not only have white composers made a travesty of the music of the blacks, but the blacks themselves have been so influenced by white culture, and so spoilt by the much talk about them—creators of jazz, and so on, which they are not—that black and white are rapidly merging, musically speaking, into one.

To all of which I calmly remark: "Well! And what of it? What difference does it make?"—which gets a rise out of Powell and sets him off again.

For he, you see, has the soul of the artist, the creator, and to him artistic fidelity is of cardinal importance. To write about the Negro, he says, one must know about the Negro; to paint him in tone pictures one must paint him as he is, or, rather, not as he is but as he was, as he racially was, and as he might be if he were to develop racially upon his own roots, free from white cultural influence.

Monroe knew that, says Powell; Monroe, the great President. He foresaw the future, perceived with prophetic eye distant vistas of mixed cultural development in America, and proposed the establishment of the Republic of Liberia, the African free republic.

"Yes," I say, as placid as may be. "But what of it? The Negro is picturesque, why not put him into picturesque rhapsodies?"

"Picturesque!" cries Powell. "Picturesque! No. A thousand times, no! Are we to think of the great Negro race merely as a syncopation, an irregular cross rhythm on the placid surface of American life?"

"Why not?" I ask, always tranquil, not concerned, "Why not, if he adds to this extent to the gaiety of nations, to the world's medley of color?"

"But he doesn't," says Powell. "He doesn't,—not as the white man makes him appear. He has a soul of his own and people rob him of it, white people, people like Mrs. C—."

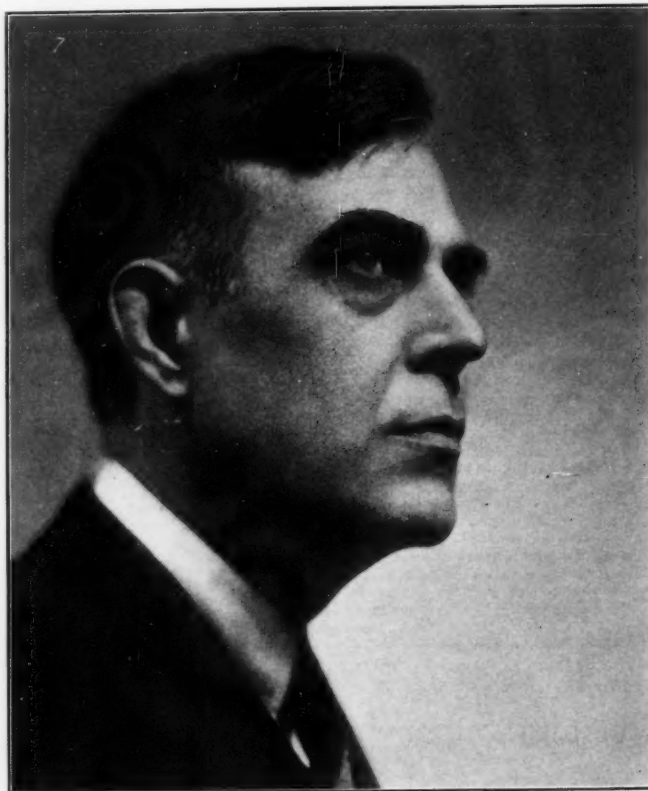
"What about her?" I asked. "What has she done?"

"Done!" exclaimed Powell. "Done! She lived for a year and a half among the Negroes on an island off the coast of Carolina, a Negro island, an island where only Negroes live. Lived among them, studied them. For a year and a half. And then came back and lectured about them, and had them sing their songs—not their songs but the songs they made out of the white man's hymns,

with the sentiment they made out of the white man's religion."

"Well," I said, "where's the harm in that? And where do you come into the story?"

"I was there," said Powell.



JOHN POWELL

"There? Where?" I asked. "On the island?"

"No. Not on the island; at the lecture. And at the end of it Mrs. C— asked me what I thought of it."

"Well, of course, with all the times you've played your Negro Rhapsody, all over America and Europe! Naturally! What did you tell her?"

"I told her what I thought. I said 'You have lived all those months down on that island off the coast of Carolina, where there are only Negroes—all those months, right among them, intimate—and you know nothing about them! You pick up the superficial, the part that doesn't count, the trav-

esty of white influence and the failure of white education, and make it sound important:—and you bring the Negroes here to make themselves ridiculous in public!'"

"My! The dear lady must have boiled!"

"Yes. But afterwards—some time afterwards—she thanked me for it!"

I sat and looked at Powell and he looked at me. I began to see the serious musical significance of all this talk. If we are to make genuine artistic use of Negro material we must see it from the standpoint of the Negro. I said as much to Powell.

"Of course," he said. "Obvious. The pes-

who are responsible for his present tragic situation."

"How could this be put into effect?"

"By the method advocated by the greatest men in American history: Bushrod Washington, John Marshall, Thomas Jefferson, Madison, Monroe, Daniel Webster, Henry Clay and,—last but not least, Abraham Lincoln. The first step in this solution was actually initiated in the founding of Liberia."

"Repatriation, then, would be your solution?"

"Not my solution. That must be left to the politicians and to the future. At present I am interested in the aesthetic possibilities of the subject, and I am giving it musical expression."

"Oh!" I said. "So! Now we are coming to something. Another Rhapsody. A sequel."

"Not a sequel," said Powell. "A continuation, if you like. Termination would be better."

"Well, go on," I said. "Tell me about it." "About it? Well, I have thought of calling it Liberia."

"I see," I broke in. "The repatriated Negro. Development. Apotheosis."

Powell laughed. "You see it," he said.

"Of course," I said, quoting him. "Obvious. The despair of the Rhapsody gives place to the joyous magnificence of Liberia. President Monroe's dream crystallized in symphonic music. The Negro, upstanding, self-reliant, no longer either coddled or made fun of by the whites. See it? Oh, yes. I see it all right. As an artistic idea it is stupendous. A symphonic poem of rare splendor and magnificence."

"But it isn't a symphonic poem," said Powell.

"Oh, well," I said. "What's in a name? Call it a tone painting, a mood picture or a symphonic, psychological improvisation. I suppose, as a matter of fact, it will be a piano concerto?"

"Yes," said Powell. "A piano concerto with the piano given more importance than in the Rhapsody. In two movements played together without pauses. The first, a rondo, the second in sonata form."

"Oh, you with your form," I scoffed, "and your head seething with emotions that laugh at form. Form, indeed! What difference does it make if it is rondo or sonata! Who will know except the musicologists, and the people who write program notes, who count the bars and tabulate the themes, and think they know the music the better for having done so! Bosh! It is a symphonic poem, after all, isn't it?"

"I suppose it is," agreed Powell, rather reluctantly, I thought. "I suppose it is. It deals with the Negro as he is and the Negro as he might be."

"It sounds to me," I said, "like good material for symphonic setting. I can see how it must thrill you to build up a picture in music of the triumph of a great race. It is much more fascinating to write about something definite and inspiring than to write what they call absolute music. At least, that's the way I feel about it."

But Powell did not seem to agree with this point of view. He told me that he was writing a string quartet "not even about Negroes."

"But about the South?" I suggested.

"Yes, about the South," said Powell; "Old Virginia. If anyone has, it seems to me I have a right to talk about it—in music, I mean."

"Has anybody ever denied you the right?" "Not exactly. But because I have used Negro material in those isolated compositions people seem to expect me to specialize in this vein."

"Naturally," I said. "The Negro is so picturesque, so exotic, his history so forceful and dramatic. Since Uncle Tom's Cabin—If you can make Old Virginia as picturesque, forceful, dramatic—and exotic!"

"Must everything be exotic?"

"Well, you know us—us Americans. With our inferiority complex in matters of art, we just adore anything from abroad, anything different from ourselves. The real problem of the American composer is to build greatness upon ourselves."

And Mr. Powell is doing it.

F. P.

MAKE SINGING A JOY!!

A Book

BY ADELAIDE GESCHEIDT

Can be obtained at all Music Dealers

This book unfolds her views and principles on her

Standardized System of Normal, Natural Voice Development and the True Art of Singing

*Without Breathing Method or Tone Placement
Revolutionizes the Voice Question—Removes All Vagueness*

THE ADELAIDE GESCHEIDT STUDIOS

15 West 74th Street, New York

Trafalgar 3398



Reuter and Gordon Quartet Fulfill More Dates

The closing concert of the newly formed and most adequately supported Chamber Music Society of Cincinnati enlisted the Jacques Gordon Quartet and Rudolph Reuter, pianist, on April 6. A large audience assembled at the Country Club. The Gordons and Mr. Reuter again played together on April 7 at Indianapolis, Ind., this marking their ninth appearance in the Indiana capital. When the Chicago Chamber Music Society gave its last concert of the season at Orchestra Hall, on April 20, Mr. Reuter again assisted the Gordon Quartet in the Cesar Franck quintet for strings and piano. Reuter and the Gordons have played together for several years and the combination of these well known artists has been a highly artistic success.

EUROPE

VIENNA, Neue Freie Presse:
"... Outstanding vocal ability... great dramatic fervor... clear diction and convincing ardor..."

SALZBURG, Salzburg Chronik:
"... The soprano voice of Emma Redell is of extraordinary beauty... Her sonorous soprano voice impressed her listeners as though it were absolutely created for the interpretation of dramatic music..."

PRAGUE, Prager Presse: "... the sweetness of timbre, the warmth of feeling, the gentleness of the lyric expressions were matched by her strong dramatic accents..."

BUDAPEST, Pester Lloyd:
"... Tone placement, legato and breathing show finished technique, while the phrasing denotes sensitive and noble taste in her art... This brilliant and charming voice, together with soulful interpretations, made the finest impression upon the public..."

Chosen by German Musicians' Association as only lady soloist for 50th Anniversary

"... The singer of the evening, Emma Redell, of the State Opera House, charmed the audience through the overwhelming freshness of her superbly trained voice... The audience expressed its appreciation with thunderous applause..."

—Landeszeitung

SOLOIST WITH SAXONY STRING QUARTET

"... Emma Redell, whose fame is well known to our opera goers, sang the Bach aria proving that her voice rings equally clear and beautiful in oratorio. The religious fervor served to enhance a special charm to her phenomenal voice. Something precious consoling emanated from this voice..."

—Altenburger Zeitung

WARSAW, POLAND — SOLOIST WITH SYMPHONY ORCHESTRA

"... Miss Redell possesses a warm, opulent soprano voice... Diction, breathing, phrasing, style—everything has been brought to the height of artistic perfection... In Brahms' Serenade and Reger's Wiegeliend her tones poured forth like oil, while in the operatic airs such as Santuzza and Tosca she displayed unusual volume and dramatic gifts..."

—New Life

SENSATIONAL SUCCESS IN SOUTH AFRICA

Seven Concerts in Johannesburg Alone

"OVATION FOR EMMA REDELL" (Headline)

"It is years since a singer 'arrived' in Johannesburg as swiftly as Emma Redell did at the crowded concert hall last night. Her first aria stamped her as a practiced operatic singer with vocal qualities which would attract attention on any concert platform in the world... voice remarkable for sonorous qualities... Her last number brought her thunderous applause... Miss Redell has not been overpraised in other countries..."

—The Star, Sept. 17, 1928

"EMMA REDELL'S BRILLIANT DEBUT"

"... Undoubtedly the best dramatic soprano we have had in many years... She has an organ of beautiful quality; her intonation and enunciation are perfect, and her vocal colour is beautifully varied... Her work roused an audience of 3,000 people to a pitch of great enthusiasm and there were several double encores..."

—The Rand Daily Mail, Sept. 17, 1928

EMMA

REDELL

RETURNS TO HER NATIVE LAND WITH
THE STAMP OF APPROVAL OF THE
WORLD'S OPERATIC AND CON-
CERT AUDIENCES AND PRESS.

Appeared in Leading Roles of 22 Operas
Sang as Concert and Symphony Soloist on 3 Continents

"A VALUABLE ADDITION TO THE RANKS OF CONCERT ARTISTS."

—New York Times.

"DISTINGUISHED LIEDER SINGER AND BRILLIANT OPERATIC SINGER."

—Johannesburg Star, South Africa.

"CAPTURES THE HEARTS OF HER AUDIENCE, SCORING GREAT SUCCESS."

—Neue Freie Presse, Vienna.



NEW YORK PRESS COMMENTS

NEW YORK TIMES: "... Emma Redell gives brilliant concert... Her pianissimo high tones were exquisite in quality and the lower notes of luscious beauty... The singer has vocal gifts of a high order, combined with evident musicianship and inherent abilities as an interpreter that makes her an interesting and valuable addition to the ranks of concert artists. Her voice, which is of wide range, is well schooled and flexible. Its timbre is sympathetic, mellow and capable of expressing with appealing charm the emotional content of the songs and opera airs..."

N. Y. HERALD TRIBUNE:
"... American debut of Emma Redell wins plaudits... The soprano disclosed a voice of unusual volume, of smooth and pleasing quality..."

NEW YORK AMERICAN:
"... 'SPLENDID CONCERT BY EMMA REDELL... artist of outstanding achievement... luscious voice... she read 'Perduta ho la speranza' with feeling and understanding of its sombre content intoned with warm, rich quality..."

NEW YORK EVENING JOURNAL: "... Her singing in the German songs was of genuine beauty and significance. Her voice has suavity and roundness and considerable power. She sings with the even flow of a true legato and she has much facility in coloring..."

NEW YORK TELEGRAM:
"... Miss Redell has a voice of impressive volume, ample range, dramatic punch and scope and warmth, opulent timbre—a voice of true operatic mold and metal, permeated with a strain of contralto richness..."

SEASON 1930-31 NOW BOOKING

MANAGEMENT: NATIONAL MUSIC LEAGUE, INC.
113 West 57th Street, New York City

SOUTH AFRICA

"... No visiting singer has in recent times exhibited either such a perfect vocal production, which is the basis of a voice that possesses one quality throughout its range, or such admirable control of breath, which is the basis of Madame Redell's impressively polished phrasing—an illuminating example of the fusion of science and art... Leaves a memory of faultless singing and consummate artistry..."

—The Johannesburg Star, Nov. 5, 1928

SOLOIST WITH CAPE TOWN SYMPHONY ORCHESTRA

"... Miss Emma Redell gained an enthusiastic reception for her rendering of the lovely Cavatine from Mozart's 'The Marriage of Figaro'... Her voice is full and resonant and she thoroughly understands the difficult art of legato singing. Her singing was finely sustained and controlled, and marked by good variety of tone and expression..."

—Cape Times, Nov. 29, 1928

WASHINGTON, D. C.

THE EVENING STAR: "... No artist of international standing, even including those of the Metropolitan Opera Company, has appeared in Washington who was better equipped for concert work..."

THE WASHINGTON POST:
"... Her voice is a sweet, resonant soprano with dramatic possibilities... She sang selections in English, Italian and German with vivid interpretations and a versatility of style in many musical genres. The graces of song are hers beyond doubt..."

BALTIMORE, MD.

EVENING SUN: "... Her voice is a soprano with a mezzo touch of grand opera proportions, uniformly warm, mellow and velvety... The singer suffused the German songs with great tenderness and sentiment, giving them real vitality..."

MORNING SUN: "... Miss Redell's voice is heroic. In its whole range it is full and flexible. Its quality is luscious, and for an organ of its size, her coloratura passages were amazingly well done... meticulously trained..."

WITH BUFFALO ORPHEUS SOCIETY

COURIER-EXPRESS: "... She TOOK HER AUDIENCE BY STORM... CREATED A TREMENDOUS IMPRESSION. In a group of songs in English, her very velvety legato and skill in tonal color, and fairylike pianissimo won her added triumphs..."

BROOKLYN, N. Y., CITIZEN:
"... An enthusiastic audience filled Carnegie Hall on Wednesday evening and was charmed by the artist's powers..."

NEW YORKER STAATS-ZEITUNG: "Emma Redell made her American debut before a very large audience in Carnegie Hall and with grand and deserved success which did not show a local patriotism but a unanimous appreciation of the exceptional vocal talent displayed by the artist... SHE POSSESSES AN ORGAN OF UNUSUAL VOLUME THAT FILLED EVERY CORNER AND NICHE IN CARNEGIE HALL WITH ITS SONORITY. THIS VOICE CAPTURES THE LISTENER IMMEDIATELY..."

SPECIAL DISPATCH TO THE STAR, Washington, D. C. "... Charming and warmly tinted soprano voice... In the Brahms group Miss Redell struck her true concert stride, ONE WHICH WILL MAKE HER A FAVORITE WITH RECITAL AUDIENCES EVERYWHERE..."

Augustus Milner's London Studio a Center for Young Singers

Augustus Milner's studio, which is ideally located in the Wigmore Studios building—within arm's reach, so to speak, of London's four favorite concert halls—has become a real center for young vocalists who are about to launch forth on their careers. From here, more and more singers are stepping into good positions, and indeed, the high standard for vocal equipment which Dr. Milner maintains has become so well known that one might almost say his studio is a clearing house for opera singers.

For example, there is Monica Warner, who started in the chorus of the Carl Rosa Opera Company. After six weeks she was raised to the part of Azucena, in *Il Trovatore*. She was then engaged at the "Old Vic," where she sang the part of the Mother in *Hansel and Gretel* in the following eight performances and with extraordinary success, she is now a full-fledged member of the company. Incidentally, she played opposite Sumner Austin, one of the stars of British opera and a quondam pupil of Dr. Milner.

Not long ago a tenor was urgently required at the "Old Vic." They rang up Dr. Milner and asked if he could supply one. John Patterson, young Irish tenor, was having a lesson just at that time so he hurried over for an audition. He was immediately engaged for the part of Pinkerton in two performances of *Butterfly* and has sung various lyric roles there since.

Then there was May Moore, also in the chorus of the Carl Rosa Company, a position from which she could not rise in spite of her lovely voice, because she had no high notes. After working with her for a short time, Dr. Milner found that she was quite capable of singing high notes and started her on *Nedda*, in *I Pagliacci*, a typical high soprano role. The next time the Carl Rosa Company needed a *Nedda* she got the part.

Civil Lidington, still another successful pupil, did character speaking parts. Finally he started to study singing seriously, de-



IN AUGUSTUS MILNER'S LONDON STUDIO.
From left to right: John Patterson, Irish tenor, one of Mr. Milner's most successful pupils; Augustus Milner, a leading vocal teacher of London, and Dora Milner, who is a valuable assistant to her husband.

veloped a beautiful voice and has made a success of broadcasting.

Patricia Elsey has given a successful London recital and also has had engagements with the British Broadcasting Corporation. And Eric Shaxon, a tenor, was given the opportunity of making his debut in *Acis and Galatea* when it was given at the rustic theater in Oxted; so great was his success that he was reengaged for performances of the *Messiah* there.

One could go on for a long time compiling such a list, but it might be even more interesting just here to record the fact that at the performance of Rutland Boughton's *Round Table*, given by the Marquis of Londonderry House, Dr. Milner sang *Lancelot* to Ursula Greville's *Guinevere* before an audience that included Ramsay MacDonald, Austen Chamberlain and other notables.

Two Cheslock Compositions on Baltimore Symphony Concert Program

At its concert of April 13, the Baltimore Symphony Orchestra, Gustav Strube conducting, gave the first public performance of *Two Miniatures for String Orchestra*, a *Serenade and Slumber Song*, by Louis Cheslock. According to the *Baltimore Sun*, both numbers were very effective and pleasing, having especially grateful melodic content

and written in established rhythms and well thought-out form, while the *Evening Sun* declared that they appealed because of their simplicity and lyrical quality. Mr. Cheslock, who is a member of the first violin section of the orchestra, had to rise and bow his acknowledgment of the triumphant applause. He is also a member of the faculty of the Peabody Conservatory of Music.

Activities of Josephine Forsyth

Josephine Forsyth, who in private life is Mrs. Philip Andrew Myers, has been spending the winter in Beverly Hills, Cal., with her husband and baby daughter, Phyllis Arlene. Mr. and Mrs. Myers recently gave a musicale and tea to over two hundred invited guests, at which the following well-known artists entertained: Margherita Orlova, danseuse; Pietro Gentile, baritone; Munya Cherniavsky Schwartz, soprano and cellist; Dr. Edward Delavanta, composer and accompanist; Lois Pugh, soprano; Marie Miller, harpist, and a string ensemble from the Los Angeles Philharmonic Orchestra, which played several selections from compositions of the hostess.

Among the many social affairs given in honor of the Myers was a musicale and tea given at the Beverly Hills Hotel by Mr. and Mrs. Pietro Gentile, when the baritone sang *The Lord's Prayer*, set to music by Josephine Forsyth. Mr. Gentile has also sung this number at many other musicales and social affairs given for the composer, at which she has assisted him at the piano.

Other occasions at which this number has been programmed were at the annual breakfast of the Matinee Musical Club, when Burton Fitts, district attorney, paid it high tribute in his speech; before the Women's Breakfast Club of Los Angeles; at a recital at the Woman's Club of Long Beach, and in concert at Lake Narconian Club. It also

was programmed at a luncheon given by the Philanthropic Jewish Committee for the benefit of the Lebanon Hospital, the new million dollar hospital which is being constructed. And at a dinner given by the Men's Breakfast Club of Los Angeles to Dr. Rufus von Kleinschmidt, president of the University of Southern California, *The Lord's Prayer* was sung by Pietro Gentile. Other artists who were featured on this occasion were Edward Lankow, Alice Gentile, Fay Marbre and Carrie Jacobs Bond, and the whole affair was broadcast.

Miss Forsyth appeared in the capacity of concert singer recently when she sang a group of Celtic melodies in costume with harp accompaniment before the wounded soldiers at Sawtelle, Cal. She was recalled many times. Pietro Gentile sang *The Lord's Prayer*, with Miss Forsyth at the piano.

A Rhapsody on Jacques Gordon

When Jacques Gordon announced that he would discontinue his concertmastership with the Chicago Symphony Orchestra and his various other activities in that city and locate in Connecticut to devote his entire time to the Gordon String Quartet, there were many expressions of regret among his host of friends and admirers. Writers on various daily papers have devoted columns in tribute to their friend who is leaving them. In his *Round About Chicago* column in the *Chicago Herald and Examiner*, James Weber Linn wrote the following on April 8:

"As everybody who is interested in good music knows, one of the most 'prominent' of our 'prominent citizens' is about to leave us. Permanently, and yet temporarily. He will go elsewhere to live, but he will return once or twice a year to delight. He is, and has been for nine years, the first violinist of the Chicago Symphony Orchestra, and his name is Jacques Gordon. Only he pronounces it Jack.

"But I call him Gypsy Heart. 'I do not know that there is a drop of gypsy blood in his veins. But there is gypsy music in his soul and in his heart the gypsy spirit. Watching him as he plays, I have heard the wild calling him, almost heard the echoing call myself. He was born under an oak tree. I think, with the flame of the fire rising and sinking nearby, throwing flying lights and falling shadows in his just-opened eyes. There is something of the oak in his will, but he must walk always deeper among the flying lights and falling shadows, seeking the final flame which is their source.

"He came here nine years ago, a man of twenty-two. I do not say a boy. That favorite phrase, 'one in whom the child has never died,' is not descriptive of Jack. The child is irresponsible, by turns plaintive and exultant, a finder of trifles, not a seeker for finalities. Gypsies grow up quickly, and the gypsy heart is not gay.

"One of these days Jack will do what he promised me some time ago to do—send me the exact information of his plans and the plans of the Gordon String Quartet, which has been endowed to study, and practice, and take the first place in the execution of 'chamber music' in the United States and then for seven months in the year to fill our intent and echoing spaces with major melodies, rich with the salvation of discontent.

"When he sends me those plans I shall publish them as an advertisement of my love of my fellowmen and my zeal for their happiness. But it is typical of Jack that he has not sent me those plans yet. His dreams and his work take all his time. He is not thinking of you, or of me, and of what we should like to know of our future enjoyment.

"He knows he is going to a spot, carefully selected, where fiddles will not warp and fall apart in the summertime and where four men may work, work, work, without interruption. He knows he is going to issue thence, he and his fellow-workers, who have to be able-bodied to stand the strain, as well as fine-souled to think with strings, and travel everywhere, up and down and across the country, from Maine to California, one-night stands often, now and then a week of permanence. A week seems permanent to Jack. It always has. All time is merely a second snatched from eternity, and a day to a gypsy may be as a thousand years and a thousand years as one day.

"Gay? Jack is as serious as a soul rising up like a thin flame to God. Wistful, plaintive? When he is directing his quartet he might be Clem Huston arranging for the election of President Hoover. Content, like a child, with trifles? He is far too ambitious ever to reveal his ambition. His gypsy heart he never carries in his sleeve. Somewhere there is a fire, glowing, smoking, in the mysterious forest; and among the leaves and along the ground and high against the sky it throws its flying lights and drops its falling shadows. Where is it? What company of immortals, all with gypsy souls, sits by it, reading the truth in its flickering revelations? Jack Gordon means to know; Jack, who is 'just a fiddler.'"



JOHN HUTCHINS

Vocal Diagnostician

Teacher of Gladys Baxter, Allen Prior, Jack Whiting, George K. Arthur and other Broadway and Picture Celebrities.
Auditions arranged for students with the leading theatrical producers.

STUDIOS:
New York: 50 W. 67th St. Suesuehanna 9490 Radioteat 2510
Paris: 85 rue de Valenciennes

Apply to Win. Orth, Assistant



Frederick GUNSTER

Tenor

Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.

EASTMAN SCHOOL of MUSIC

of THE UNIVERSITY of ROCHESTER

AN ENDOWED INSTITUTION

HOWARD HANSON, Director

Enrollment Limited to 125 New Students Yearly
Accepted for the Courses Leading to the Degrees:

MASTER OF MUSIC—BACHELOR OF MUSIC—MASTER OF ARTS—BACHELOR OF ARTS

Applications for Membership in Class Entering September, 1930, Now Being Received

FOR FURTHER INFORMATION, ADDRESS:

ARTHUR H. LARSON, Secretary-Registrar

EASTMAN SCHOOL OF MUSIC

ROCHESTER, N. Y.



DISTINGUISHED ARTISTS

under a
DISTINGUISHED MANAGEMENT

Season 1930-1931

Sopranos

Dusolina Giannini
Olga Albani
Louise Lerch
*Claudia Muzio
Hallie Stiles

Contraltos

Schumann-Heink
Gladys Swarthout

Tenors

Lauri-Volpi
*Charles Hackett
James Melton
*Jose Mojica

Baritones

Everett Marshall
Walter Mills
Earle Spicer
John Charles Thomas
Reinald Werrenrath

Violinists

Renee Chemet
Paul Kochanski
Benno Rabinof

Cellist

Beatrice Harrison

Pianists

†Paderewski
Rudolph Ganz
Mischa Levitzki
Josef Lhevinne
Winifred Macbride
Maier and Pattison
(Farewell tour)

Harpist

Marcel Grandjany

Vocal Ensembles

American Singers
The Revelers
Russian Symphonic Choir

Instrumental Ensembles

Gordon String Quartet
Musical Art Quartet
Josef and Rosina Lhevinne
Marcel Grandjany
and Rene Le Roy
(Harp and Flute)

Special Attractions

Walter Damrosch
(Piano Lecture Recitals)
Victor Chenkin
(Singing Actor)
Goldman Band
*Pavley-Oukrainsky Ballet

NBC ARTISTS SERVICE

of the

National Broadcasting Company, Inc.

GEORGE ENGLES,
Managing Director

711 Fifth Avenue
New York City

*By arrangement with Civic Concert Service, Inc.

†By arrangement with George Engles.



Cologne Enjoying Interesting Musical Season

COLOGNE.—Düsseldorf must be complimented on its progressive opera management, which despite the constant cry of financial depression and political controversy continues to steer a straight course towards artistic offerings to its patrons, and that too in producing novelties.

This time it was the much discussed opera, *Wozzeck*. After hearing and seeing this "modern" work, it is rather difficult to classify it. It might be termed a vocalized drama rather than an opera, with an independent orchestral obligato; for it seldom occurs that the music played by the orchestra and what is sung on the stage have any connection with each other. Alban Berg, a pupil of Arnold Schönberg, is the composer.

There are two interesting movements in the composition, which indicate that Berg could really compose beautiful music, were he not obsessed with the ultra modernistic theory of composition. As it is one sees a morbid drama combined with music even more morbid. It is to be hoped that the opera *Wozzeck* is not indicative of what the opera of the future is to be. The Cologne opera management has decided not to produce *Wozzeck* this season, and as Koko says in *Mikado*, "It never will be missed."

The stage management and scenic equipment was under the able direction of Dr. Friedrich Schramm, who brought out all the dramatic intensity of Büchner's all too vivid story. The music was conducted by the young and talented first conductor, Jascha Horenstein, who performed his arduous task with marked ability. Hanna Gorina, Lud-

wig Weber, and Berthold Pütz were exceptional vocally and histrionically, as Marie, the doctor and *Wozzeck*.

In these times the revival of an old romantic opera of the type of *Mignon* reminds one of days of childhood. It also indicates that the management must occasionally bring something for the masses, who still clamor for the old style of opera. There is no denying the beauty, grace and finesse of Ambroise Thomas' musical setting to Goethe's naive romantic story. Fritz Zaun deserved the clamorous approval bestowed upon him by the enthusiastic audience for a fine, clean-cut performance. The overture was a masterful performance. Staging and scenery were traditional. Olga Schramm-Tschornor portrayed a sentimental and vocally good *Mignon*, but the Philine of Maria Engel could have been improved upon with better vocal technical knowledge. Johannes Draht, a guest from the Opera at Barmen, was very satisfactory as Lothario, and Heinrich Almeroth as Wilhelm Meister gave a very intelligent performance.

Cologne was blessed with a splendid list of concert attractions the past fortnight, beginning with Nicolas Orloff, a pianist new to Cologne, acting as soloist for the tenth concert of the *Konzertgesellschaft*. Orloff is a genius in technical pianistic achievement. Great depth of feeling was expressed in the *largo* of Chopin's *Concerto in F minor*. As was to be expected, the audience responded en masse to his fine interpretation.

Hindemith's overture *Neues vom Tag* opened the program. It was heard for the

first time in Cologne and west Germany. It is probably one of his most ingenious compositions. To a layman it would perhaps convey the impression that the orchestra was indulging in a rehearsal of staccato exercises. Tschaikowsky's *Symphony Pathétique* concluded the program. Abendroth understood how to enthrall his enthusiastic auditors with his conducting of the two last named compositions and with his exceptional orchestral accompaniment to Orloff's marvelous performance.

At the eighth municipal symphony concert of the civic orchestra, the first performance for Cologne of Hans Wedig's *Kleine Sinfonie*, consisting of three movements, under the direction of the composer, was heard. The premiere of this work was presented last January in Berlin under Erich Kleiber. The composition is interesting and well constructed. Wedig is one of the younger generation of composers and conductors, a former pupil of Hermann Abendroth and a graduate of the University of Bonn. Heinz Jollies appeared as soloist of the evening. A pianist of unusual refinement, technically flawless, and inspiring in his interpretation of Max Reger's *Konzert in F minor* for Piano and Orchestra.

Wilhelm Guttman, baritone from the municipal opera, Berlin, was heard in a program consisting of Handel, Hugo Wolf, Heinrich Schalit and Schubert. Fine musicianship combined with a voice of unusual range and most artistic interpretation are the attainments of Guttman. Especially good was his singing of Schubert and Wolf. Most artistic was the accompanying of Dr. V. Ernst Wolf.

An American baritone, George Morgan,

presented a program of international composers. Although advertised as a baritone, the voice is distinctly of tenor quality. It is a most beautiful voice albeit.

The last of the series of *Meisterkonzerte* presented by the *Westdeutsche Konzertdirektion* gave us the opportunity of hearing that splendid veteran pianist, Moriz Rosenthal, and the internationally renowned basso, Alexander Kipnis. Moriz Rosenthal has not played in Cologne for many years, therefore it was especially enjoyable again to hear this master of technical elegance and polish.

FREDERIC HUTTMANN.

Opera Choral School Program

The Metropolitan Opera Company's Choral School, consisting of one hundred and fifty members, will present the following program at their first public concert at Town Hall on Wednesday evening, May 21:

Tantum ergo, T. L. da Vittoria; Adoramus te, Tenebrae factae sunt, O Sacrum Convivium, G. Pierluigi da Palestrina; Give me true courage, Lord! J. S. Bach; Creation's Hymn, L. von Beethoven; Pater noster, G. Verdi; Sanctus, I. Pizzetti; Se nel partir, C. Monteverdi; Quando mon mari, O. di Lasso; Come Shepherd Swains, J. Wilbye; Though Filomela, Th. Morley; All through the night (An Old Welsh Air) (for Women's Voices only), Th. Morley; The Round of Retreat, from *Le Due Giornate* (Arranged by Sandro Benelli), L. Cherubini; Midsummer (for Women's Voices only), M. Moussorgsky; La Rondine, I. Pizzetti; Il Canale (first time), A. Lualdi; Accorri' uomo (first time), V. Tommasini; Sunrise, S. J. Taneyef.

Gordon Campbell a Busy Chicago Accompanist

Considered one of the most artistic and dependable accompanists in the middle west, Gordon Campbell of Chicago is in great demand in that capacity. Recently he appeared twice with Giuseppe Cavadore, tenor of the Chicago Civic Opera Company—on March 31, at the Medinah Club, Chicago, and on Easter Sunday at the Shawnee Country Club, where, besides the accompaniments he played a group of solos. On April 13, Mr. Campbell was the accompanist for John Pane-Gasser, and Ada Paggi, of the Chicago Civic Opera Company, at their joint recital at Rockford, Ill. At the Chicago Musical College he has large classes in coaching, voice and piano, and many prominent recitalists seek him as accompanist.

Brocks Artist Heard

Hanna Brocks presented her artist-pupil, Mary Rouark, contralto, assisted by Anita Arnoff, pianist, at the Music and Arts Room of the Home-Making Center, Grand Central Palace, on April 24. Miss Rouark, from West Virginia, has only studied this season with Mme. Brocks, not having had much previous training. Anita Arnoff is a German girl, who has not been in this country very long, but is nevertheless an excellent pianist.

Sailings

EDWARD JOHNSON

Edward Johnson sailed April 25 on the S.S. Europa for a short visit to Italy, returning for the Ravinia Opera season, which begins the middle of June and continues to September. During this, his fifth season at Ravinia, the tenor will be heard in fifteen roles. Mr. Johnson's fall tour of recitals and concerts will extend from September to December, when he will again return to New York for his ninth consecutive season as tenor of the Metropolitan Opera Company.

AGUILAR LUTE QUARTET

The Aguilar Lute Quartet has, since leaving New York on the completion of its first limited season in this country, given concerts in Paris and the French provinces. After a short rest at Madrid, they started again on their peregrinations, sailing on May 1 for South America where a second season of concerts awaits them.

METROPOLITAN OPERA ARTISTS

Aboard the S. S. Hamburg sailing on April 24 were: Gustav Schuetzenberg, Grete Stueckgold and W. von Wymetal, all of the Metropolitan Opera Company.

HANS KINDLER

Hans Kindler closed his American season with a triumphant appearance in Washington as guest conductor of the new National Symphony Orchestra. He also gave a splendid cello recital in that city at the residence of Frank Frost, president of the orchestra. He sailed on the S. S. Leviathan for Paris where he will fulfill concert engagements during May, and later will tour England and Holland.

Mr. Kindler will return to America next season, and many important appearances as solo cellist and conductor are already booked for him by his manager, Annie Friedberg.



RUTH ST. DENIS AND TED SHAWN
PRESENT

THE DENISHAWN DANCERS

AMERICA'S PREMIER DANCING ORGANIZATION

In a New and Highly Varied Program

NOW AVAILABLE AT TERMS
WITHIN THE REACH OF ALL

SPECIAL CONCESSIONS TO
EDUCATIONAL INSTITUTIONS

"A Denishawn program is as good as a trip around the world."

—NEW YORK TELEGRAM

"They spell beauty, youth, grace and sincerity in the highest degree."

—CHICAGO HERALD EXAMINER

"They make a group that will happen only once in a century or more."

—ROCHESTER JOURNAL

"Not even the celebrated Russian Ballet of Imperial days gave so charming or so intriguing an entertainment."

—NEW YORK AMERICAN

OCT. TO DEC. in the middle West and Southwest

JAN. TO MARCH in the East and South

Tour Direction, EDWARD W. LOWREY, 615 Steinway Hall, New York

SPAIN AND HER MUSIC

A Musical Journey Through Spain

FESTIVALS — CONCERTS — DANCES — FOLKMUSIC

MAY 14 to JUNE 9, 1930

BARCELONA—MAY 14 to 18

Concert of the ORFEO CATALA, conducted by D. Lluís Millet. Choral program of Spanish church music and selected works of the leading Catalan composers.

Festival of Catalan folk-dances, given in the Exposition-grounds by groups of dancers from various sections of the region in their typical costumes.

Concert by the Municipal Band of Barcelona, one hundred musicians led by Don Julio Lamote de Grignon: program of compositions by Albéniz, Granados, Morera, Turina, etc.

A soirée of "Sardanas", with the assistance of a small orchestra (Cobla), in the patio of the "Orfeó de Gracia".

Excursion to the Monastery of Montserrat: concert of sacred music, rendered by the "Escolania" (School of musical acolytes).

VALENCIA—MAY 19 and 20

Festival of Valencian folk-dances in costume and with the accompaniment of a typical orchestra.

Words can hardly describe the enchantment of a typical Valencian festival: the lovely tenderness of the Levantine melody and the sprightly rhythms of the dance give delight to the ear, while the eye is fascinated by the picturesque sight. The luminous paintings of the modern Valencian school cannot compare with this scintillating reality, with the dazzling colors that seem to sparkle and to blend in the rhythmical sway of the dancing couples.

GRANADA—MAY 22 to 24

Two concerts in the gardens of the Alhambra and the Albaicín.

1. Ancient Andalusian Music ("Cante Jondo") and Gipsy-Dances: siguiriyas, polos, serranas, cañas, soleares, martinetes, carceras, tonás, saetas (accompanied by guitars, bandurria, lute and castagnets).

2. Andalusian Folksongs: rondeñas, malagueñas, granadinas, sevillanas, peteneras, cradle-songs, noels, fandanguillos.

Celebration in homage to the memory of Washington Irving in the historical "Casa de los Tiros". Unveiling of a memorial tablet dedicated to the famous North-American historian.—Musical program of compositions by Manuel de Falla.

SEVILLA—MAY 25 to 29

Recital of Spanish organ music given by Norberto Almandoz, first organist of the Cathedral. The program will feature especially the classical Spanish organ composers.

Andalusian Dances, arranged by the famous dancing-master Otero with the assistance of seventeen dancers and musicians (guitars and bandurrias).

Excursion to Córdoba, en route to Madrid, and visit to the famous Mezquita (Mosque-Cathedral).

MADRID—JUNE 1 to JUNE 5

Two concerts of the Symphony Orchestra Society of Madrid conducted by Maestro Enrique Fernández Arbós. Programs of classical and modern Spanish music. Compositions by Albéniz, Granados, Turina, Falla, Esplá, Halffter, and selections from the works of Chapi, Caballero, Jiménez, Barbieri, Bretón, etc.

Costume fête (Fiesta típica) organized by the Circulo de Bellas Artes (Fine Arts Club) of Madrid, with folkdances of Aragón, Galicia and Salamanca.

Excursion to Toledo, visit to the Cathedral and the museums (or to Segovia, or to Avila).

BILBAO—JUNE 7

SAN SEBASTIAN—JUNE 8 and 9

Concert of the "Choral Society of Bilbao", featuring works of J. Guridi and other composers of Biscay, with the participation of the famous "Dantzaris" (folk-dancers) from the village of Beriz, who will dance the Espata-Dantza, the Aurreescu and other traditional dances.

Concert of the "Orfeón Donostiarra" (Chorus of San Sebastián) with a program of compositions by Usandizaga, Esnaola, Sorozábal and the Padre Donostia (José Antonio de San Sebastián).

Theatrical presentation of Basque folk-scenes by the Society "Saski-Naski" (The Filled Basket) of San Sebastián. Typical scenes, folksongs and dances, with chorus, soloists, orchestra, in costume and with Basque scenery.

ITINERARY

May 14.....Arrival from Port-Bou (frontier) in Barcelona.
May 14 to 18.....In Barcelona (Excursion to Montserrat).
May 19 Journey to Valencia (spending the night 19-20 in Valencia).
May 20 (evening) Leave Valencia for Granada (by route of Alcázar-Moreda).
May 21 (afternoon).....Arrival in Granada.
May 22 and 23.....In Granada.
May 24 (afternoon).....Leave for Sevilla.
May 25 to May 29.....In Sevilla.

May 30..Leave in the morning for Córdoba (spending the night there).
May 31.....Leave at noon for Madrid.
June 1 to 5.....In Madrid. (Excursion to Toledo).
June 6.....Leave at noon for Bilbao.
June 7.....In Bilbao.
June 8.....Leave in the morning for San Sebastián.
June 8 and 9.....In San Sebastián.
June 10.....Leave for Hendaye (frontier).

Circular railroad tickets (all 1st class) for the entire itinerary, including all hotel and transportation arrangements, sleepers, pullman-seats, tips and taxes, tickets for the expositions, for all the concerts and festivals, and for excursions to Montserrat, Toledo and Córdoba.

Prices:

Grand Luxe (Ritz and Carlton Hotels) 3,350 pesetas. De Luxe (all first class hotels) 2,500 pesetas.
Regular class (good family hotels) 1,900 pesetas.

For Reservations Or More Detailed Information Address

SPANISH TOURIST INFORMATION OFFICE
695 FIFTH AVE., NEW YORK
Telephone Wickersham 1882

SPANISH ROYAL MAIL LINE AGENCY, INC.
24 STATE ST., NEW YORK
Telephone Bowling Green 5150

European Triumphs of Balokovic

Critics Acclaim Violinist as One of Sensations of Season

Wins Ovation as Soloist with Philharmonic at Prague, Bruno Walter Conducting—Also with Combined Philharmonic and Royal Opera House Orchestras in Budapest—Again under Dr. Walter's Baton

Reports of the recent appearances of Zlatko Balokovic throughout Germany reveal that this young violinist has scored a sensational success, and his playing as soloist with orchestras has aroused scenes of remarkable enthusiasm, with insistent demands for re-engagements. Recently when he appeared in Budapest with the combined orchestras of the Philharmonic and the Royal Opera House, Bruno Walter conducting, the result was unbridled acclaim—a house sold out, with an audience of more than 3,000. By report of a correspondent, "Balokovic played the Mendelssohn Concerto marvelously, and Dr. Walter himself congratulated the violinist again and again on his extraordinarily fine style. It was truly a brilliant performance."

This is the second time within two months that Balokovic has played with orchestra conducted by Dr. Walter. After a brief summer vacation in the United States, the violinist will open his third consecutive European season with three engagements with orchestras in London, three with orchestra in Holland, and two orchestral engagements in Oslo and Dresden.

In their reviews of his recent performances the critics everywhere record the magnetic sway of Balokovic over his audiences, at the same time emphasizing his dignity and stature as an artist. His appearance with the Philharmonic at Prague was a triumph for both him and Bruno Walter. A resume of the reviews he has received during February and March follows:

PRAGUE

Prager Tageblatt, Feb. 3, 1930.

Dr. Bruno Walter also had the Brahms Concerto in the program. This was played by the extraordinarily cultivated violinist Zlatko Balokovic on a valuable instrument with beautiful carrying tone, a virtuoso who is as unaffected by the difficulties of the cadenza with its double stops, passages and trills as by those of the last movement in which the dancelike themes called forth his fine rhythmic qualities.

Bohemia, Feb. 4, 1930.

... We heard the profound and noble violin Concerto of Brahms truly mastered by the Croatian violinist Zlatko Balokovic with extraordinary technical facility and musical penetration.

Narodni Listi, Feb. 3, 1930.

Zlatko Balokovic played the Brahms Concerto with finest virtuoso technique—a singing cantilena, deeply felt interpretation and warmth of tone. It was these qualities which brought the public to such a pitch of enthusiasm.

Ceske Slovo, Feb. 3, 1930.

Zlatko Balokovic played the Brahms Concerto with unbelievable technical facility, compelling musicianship, beautiful cantilena, rich tone and with such perfect mastery of his instrument, that the audience broke out in wild applause.

BERLIN

Morgenpost, Feb. 8, 1930.

Zlatko Balokovic has made an enormous stride in his development. He is now a very great virtuoso, but has not sacrificed his thoroughbred musicianship and so we have as the result the unusual combination of intensity, beauty and fire. With the extraordinarily fine Baerwald at the piano Balokovic this time played the Debussy Sonata and the Paganini Caprices arranged by Szymanowski. At last an ingenious and clever arrangement of real merit and yet grateful if played with such brilliance and authority as they were on this occasion by Zlatko Balokovic, who with this recital established himself as one of the few foremost artists.

Rudolf Kastner.

Allgemeine Musikzeitung, Jan. 31, 1930.

The violin virtuoso Zlatko Balokovic made a most favourable impression in the Beethoven'saal. A very beautiful tone, a marvellous instrument, remarkable technique combined with the joyously creative playing of the born musician, very soon established a



ZLATKO BALOKOVIC

During the past two seasons he has become one of the biggest drawing cards on the European concert stage. Rudolf Kastner in the *Berlin Morgenpost*, reviewing his last recital, declared, "With this recital Zlatko Balokovic established himself as one of the few foremost artists."

close contact with the audience. Beethoven's G-major Sonata, Bach's G-minor Adagio and Fugue and a Debussy sonata constituted the chief part of the program. The playing of Bach especially showed us the highly accomplished musician.

Max Donisch.

Stegitzer Anzeiger, Jan. 26, 1930.

The Slavs have an advantage over us; strong natural talent and instinct for the essential quality of their instrument. This is found more often and in a greater degree among them than with us. This is also applied to Zlatko Balokovic who played Saturday evening and again lived up to his fine reputation. His mastery of the instrument is so universal that he achieves perfection of technique and great tone colour, impeccably clear even in the highest positions, and how gorgeous are the tones of the G string! He played Debussy's freely constructed Sonata with deep feeling. Bloch, Suk and Paganini, with all the necessary aplomb amid roaring applause. For Bach

and Beethoven he also showed a true sense of style even though his interpretation was not always the same as ours.

Dr. Friedrich Welter.

Allgemeine Musikzeitung, Feb. 28, 1930.

The first half of the program consisted of a fresh interpretation of the Jupiter Symphony, and the D-major violin concerto, played with proficiency by Zlatko Balokovic the young violinist who has recently come to the fore and who bids fair to do great things.

Deutsche Tageszeitung, Feb. 27, 1930.

Zlatko Balokovic played the violin concerto in D-major with the assured technique of the virtuoso and refined interpretation.

Berliner Tageblatt, Feb. 27, 1930.

"Genuine Mozart." Jupiter Symphony. . . while Zlatko Balokovic, played the violin

Zlatko Balokovic, who again appeared with his pianistic partner, Hellmut Baerwald, and gave a splendid performance of the difficult and tricky C-major fantasy by Schubert. He was even better in the Cesar Franck sonata, which suits his style to perfection.

Acht-Uhr-Abendblatt, March 6, 1930.

Zlatko Balokovic, who recently appeared with Taube in Mozart's A major concerto, and aroused admiration by his soft, gypsy-like tone, played Handel's G minor sonata in the Singakademie. The opening andante was perhaps not plastic enough, but later the work was given in all its beauty. Also the C major fantasy of Schubert was given with beautiful tonal effect.

Signale, Berlin, March 5, 1930.

On this occasion I heard Zlatko Balokovic play Cesar Franck's aristocratic, ornate violin sonata. The artist succeeded in bringing out the beautiful melodious content of the work to the fullest degree. This music is well suited to his temperament and impulsive musical nature. Hellmut Baerwald was the violinist's excellent partner at the piano; his playing is as eloquent and sensitive as Balokovic's.

Allgemeine Musikzeitung, March 7, 1930.

Zlatko Balokovic, the well known violinist, seems to have a special penchant for the A major sonata of Cesar Franck, which he played here so beautifully two years ago.

Magdeburgische Zeitung, March 2, 1930.

Zlatko Balokovic, who played the D major violin concerto of Mozart, has greatly perfected his art.

Germania, Berlin, March 19, 1930.

This violinist has long since proven that he is an artist of the very first class.

Berliner Morgenpost, March 5, 1930.

In his last recital Zlatko Balokovic played Schubert and Cesar Franck with technical perfection and the most sensitive musicianship. He has won a permanent place for himself on our concert platform.

HAMBURG

Fremdenblatt, March 4, 1930.

Zlatko Balokovic is a born, full-blooded violinist to whom the instrument is second nature. He has the long bow, the gushing tone and the breadth that are all too rare. He is essentially a temperamental player, but not wild and erratic. He is equally at home in the more delicate effects. His truly musical nature was displayed in the Cesar Franck sonata in which he displayed a passionate style and great sense of climax. Hellmut Baerwald was a worthy partner at the piano, and between the two artists they gave an irresistible performance of the work. The highest temperamental and technical qualifications are demanded by the compositions Balokovic played by Bloch, Josef Suk and the Paganini-Szymanowski. The violinist was more than equal to their demands. Equally admirable were the performances of a Mozart concerto and a Bach fugue for violin alone. There were moments of marvelous beauty. Zlatko Balokovic can be called one of the greatest of violinists.

Hamburg Nachrichten, March 4, 1930.

The A major sonata of Cesar Franck has been played and misunderstood so often that it was a pleasure at last to hear it in the proper light.

Acht-Uhr-Abendblatt, March 4, 1930.

Zlatko Balokovic is a South-Slavic violinist whose sensitive bowing and genuinely musical temperament were notable in the very first movement of Mozart's D major concerto. He has all the attributes of his essentially musical race—poetry, soulfulness and a faculty of handling the instrument in a manner that overcomes all that is material, so that all is expression of the sort that can be accomplished only by a beautiful human voice. He demonstrated his masterly technique in several bravura pieces, namely, Nigun by Bloch, Burlesque by Suk and three Paganini arrangements by Szymanowski, in which last named he gave an amazing display of double stopping and harmonics. An attractive young artist, apparently less than thirty years of age, he demonstrated that he

"Balokovic is a very great virtuoso who has not sacrificed his inborn musicianship . . . the unusual combination of intensity, beauty and fire."

—Rudolf Kastner in the *Berlin Morgenpost*, Feb. 8, 1930.

European Reviews Continued

is absolutely at home on the concert platform. His success showed that he is one of the few.

Anseiger, March 4, 1930.

We have never heard this much-played work (Cesar Franck's A major sonata) given with such clarity, authority and absolute beauty. The difficult pieces by Bloch, Suk and Szymanowski were played with such amazing perfection that the applause which followed seemed almost superfluous.

FRANKFORT

Frankfurter Zeitung, Feb. 1, 1930.

Zlatko Balokovic is a musician who really carries away his audience—one of those whose deeply felt interpretation enables us to forget technique. . . . The wonderful melodies of the Cesar Franck sonata glowed with intensity: the touching loveliness of the allegretto, the racing storm of the allegro, the rhapsodic fantasy and the flowing canon were all vitalized by his full-blooded temperament. The adagio and fugue from Bach's G-minor solo sonata also made an extraordinary impression. Freed from the usual rigidity of the tone, this architectural music was also gripping.

General-Anzeiger, Jan. 31, 1930.

The violinist, Zlatko Balokovic, previously had a success as soloist in a concert of the Orchestra Association. His violin recital not only confirmed but strengthened this favorable impression. First and foremost Balokovic gave a proof of extraordinary ability and mature interpretation in the "Adagio and Fugue" from Bach's G-minor solo sonata. The Mozart D-major concerto was presented with pure and clear technique, altogether satisfying.

Frankfurter Nachrichten, Jan. 29, 1930.

Zlatko Balokovic is a mature artist with beautiful pure tone whose treatment of classical compositions is conceived in the grand manner with finely polished technique. The outward calm and simplicity of his playing should serve as a model because it permits one to take the artist's virtuosity for granted.

Frankfurter Post, Jan. 31, 1930.

It was no easy task which Balokovic undertook: three masters from such different periods, Mozart, Bach and Cesar Franck. But he is justified in approaching the greatest works since he has complete mastery of technique as a foundation. First Mozart's D-major concerto, with rich and broad conception. Then the A-major sonata that immortalized Cesar Franck. This was the greatest achievement of the evening in tone, musicianship and maturity of interpretation.

Volksfreund (Offenbach a/M.), Feb. 1, 1930.

In his recital Zlatko Balokovic played the Mozart D-major concerto and thereby proved his strong sense of style. Bach's G-minor adagio and fugue was marvellously finished in all details and delivered with mastery. The artist's finely considered playing revealed a sensitive musician who completely dominates whatever he plays and whose great inborn musicianship places him in the first rank of contemporary violinists.

MUNICH

Münchner Neueste Nachrichten, Jan. 22, 1930.

Zlatko Balokovic, a new eminent violinist, has entered our line of vision. . . . Besides a tone of flawless beauty, enrapturing warmth, capable of such intensity that it can dominate all the fortissimo piano passages, he masters all of Paganini's technical devilry with complete ease. We have seldom heard Bach's G-minor adagio and fugue played with such sure technique and beauty of tone.

Staatszeitung, Jan. 22, 1930.

Zlatko Balokovic played the D-major Mozart concerto. . . . with such beautiful tone, such deliciously clear passages, with so light a hand and such inspired interpretation, that it was a delight.

Augsburger Zeitung, Jan. 24, 1930.

Zlatko Balokovic has a big rich tone which is clear, noble and compelling and his playing on the G-string is especially moving. Balokovic has also an unusually sure sense of style. Mozart's D-major concerto was flawlessly beautiful.

BREMEN

Weser-Zeitung, Feb. 11, 1930.

Zlatko Balokovic, a young violinist equipped with all the temperament of his race, gave his first recital in Bremen. The culminating point of the evening was Cesar Franck's sonata, a work often played but, because of its technical difficulties, very seldom presented in a manner completely satisfying. Here Zlatko Balokovic and his pianist, Hellmut Baerwald, were united



DR. BRUNO WALTER

in an interpretation which thrilled and enraptured and gave full proof of their inborn musicianship. All in all an outstanding violinist, who fully deserved the wild applause. . . .

Bremen Nachrichten, Feb. 13, 1930.

With Mozart's D-major concerto Zlatko Balokovic proved himself one of those Mozart players who believe that the true Mozart style need not be confined to graceful, sparkling filigree, but that a large tone and line and a penetrating interpretation are also suitable. The violinist then brought out in great contrast free romanticism and dreamy abandon, two ever changing moods, and finally in small pieces by Bloch and Suk, and Szymanowski's masterful elaboration of Paganini's Caprices he proved the distinction of his tone, which is pure and true under all conditions, and the characteristic intensity and elasticity of his interpretations. A Stradivarius in such hands—it was a festival!

Volkszeitung, Feb. 14, 1930.

In his first appearance in Bremen with the Philharmonic Society two years ago Zlatko Balokovic had a decided success with a brilliantly clear interpretation of the Mendelssohn E-minor violin concerto. His recent appearance not only confirmed the hopes formerly raised, but showed that he has attained a still greater degree of technical and interpretative power. Balokovic's temperament remains always under control, he concentrates his attention on the purpose of the different composers, but without ever becoming too impersonal. The artist commands every technical finesse, in style he exhausts the possibilities of every phrase, his intonation is as pure as gold, he tosses off double stop passages with nonchalance. Mozart, Bach, Bloch, Suk, Paganini, all were recreated with the same impeccable mastery.

STETTIN

Generalanzeiger Feb. 11, 1930.

Zlatko Balokovic, who played yesterday in the Konzerthaus, is a violinist of unusual musicianship. His big, singing tone, his mature, brilliant technique and his inspired penetration of the compositions to be played, combine to form an artistic whole which indicates with absolute certainty that we will in the shortest time see him in the very first rank of violinists. Throughout the program, which consisted of Bach, Mozart, Franck, there appeared an inborn sense of style which guaranteed to each composer his true characteristics.

Tagespost, Feb. 11, 1930.

Zlatko Balokovic enjoyed a thrilling success. His program showed him to be a serious musician to whom the finest violin literature is more important than technical tricks. He did not need the fireworks of the last group to exhibit his marvellously sure technique, grandiose and at the same time meticulously finished, which enables him to conjure with runs, octave passages, all kinds of double stops and flageolles. This is the height of technical art. But when, as in this case, these qualities enter the service of true musicianship and besides this produce perfectly flawless and noble tones out of a marvellous instrument, this excites justified astonishment. We enjoyed the melodious, gracious loveliness of the inspired Mozart concerto as much as the sweet enchanting rhythms of the Franck sonata, which flowed as though created in one breath. But Balokovic's profound musicianship revealed itself in limitless beauty in the unique Bach fugue which found expression in a clarity and a beauty of tone which sounded almost like an organ.

Abendpost, Feb. 11, 1930.

The violinist Zlatko Balokovic was a revelation.

We heard an artist who belongs in the first rank of violinists. The recital must be accounted one of the winter's gains. . . . In the andante cantabile (Mozart concerto) one already heard the beautiful tone that this violinist possesses, the passion with which he can play, and his power as a musician to build up climaxes so that he never loses the great line. . . . His is a name one must remember since he will, even in this period of waning interest in violin and piano recitals, certainly find his way to the heights.

DUSSELDORF

Düsseldorfer Nachrichten, Feb. 8, 1930.

Zlatko Balokovic, whom we heard last winter, proved again yesterday his outstanding artistic qualities: sovereign technique, big tone rich in color, vital temperament, creative power and sure sense of style. How clear and pure was his tone in Mozart's D-major concerto which he presented with exquisite delicacy, how virile the mastery and intensity of Bach's adagio and fugue in G-minor. It is quite unnecessary even to mention his technique or his flawless tone production. The impassioned Franck Sonata, pulsating and glowing, carried one away by its stormy tempo and climaxes. This followed by piquant and brilliant smaller pieces showed us the essence of his many sided artistry, passionate and enrapturing.

Der Mittag, Feb. 8, 1930.

In the violinist Zlatko Balokovic we find perfect craftsmanship with a noble instrument, dexterity, a sure touch directed by a healthy temperament. He even succeeded in arousing great interest for Bach's difficult adagio and fugue, usually so trying for the audience.

STOLP

Generalanzeiger für Stolp und Pommern, Feb. 20, 1930.

. . . Zlatko Balokovic! A violinist such as one seldom hears. One would search weeks and months in vain with the celebrated lantern to find his equal! A master of violin art, who penetrates to the heart of music! It is not in my nature to wish to lift foreigners to the skies. It has always been my opinion that Germany belongs to German artists, but it is the actual truth when I characterize what we heard yesterday as something extraordinary, beautiful and sublime. And I am not alone in my opinion when I describe this impulsive, joyously creative playing as an achievement of the greatest perfection. . . . The Schubert fantasy in C-major was the high point of the evening. It could not have been surpassed. It is seldom played as there are greatly feared technical abysms for both violin and piano—but this eminent violinist develops a cantilena which is seldom heard. He played the octaves with such clarity that it is impossible to imagine a greater perfection. Then the wonderful Andantino and Allegro! The artist drew from his instrument marvellously carrying flageolles. This must suffice without my speaking of all the other beauties and technical difficulties. . . .

True music and true artists should always find recognition.

Kurt Kunitzki.

Stolper Post, Feb. 20, 1930.

. . . For this evening our enterprising concert agent had managed to procure the world-famous Jugo-Slav violinist, Zlatko Balokovic. The friends of the Albrecht concerts have seldom had such an inspired artist in their midst. His remarkable achievement silenced all criticism. From the deepest notes to the finest and most tender tones the master's violin sang and spoke with an incomparable clarity.

STUTTGART

Neues Tageblatt, Jan. 30, 1930.

Zlatko Balokovic is a violinist with fine creative power and sure technique equal to the greatest violinistic demands. His powerful, carrying tone, the clear free sweep of his playing bear witness to deep, natural musicianship and all-embracing culture.

He played Mozart's violin concerto in D-major with finely animated expression, Bach's adagio and fugue in G-minor for violin solo in a clear plastic style and Cesar Franck's A-major sonata with abandon.

. . . We congratulate Zlatko Balokovic on his wealthy, powerful tone and great technique, the effect of which one, in a manner of speaking, experiences vicariously, also on his deep feeling and musicianship. At last a violinist who lays stress on genuine values and who nevertheless has a complete success in his first appearance in Stuttgart.

Deutsches Volksblatt, Jan. 30, 1930.

Both Zlatko Balokovic and Hellmut Baerwald are instrumentalists of the first rank with that dynamic nature which can be acquired from no teacher, and that dynamic temperament before which the audience trembles. Mozart, Bach, Bloch, Suk, Paganini—a perfect ensemble throughout, with the violinist's clear powerful warm tone and the pianist's sparkling agility. But the Cesar Franck sonata far surpassed all else. It was like a heavenly improvisation, like a storm in the spring. Never have I heard anything to approach it. More I cannot say.

Württembergische Zeitung, Jan. 30, 1930.

Another new violinist! Competition grows! Zlatko Balokovic is to be taken seriously, very seriously indeed. He played the Mozart concerto and with this immediately proved that he belongs in the front rank of violinists. With Bach's G-minor Sonata for violin solo it was still plainer to be seen whom we had before us and with Cesar Franck's sonata the last doubt was swept away. From this moment one assigns to this impassioned artist a privileged place in one's thoughts. He will keep this place: with Balokovic such fire, such a vivid interpretation are not accidental, they are a part of him. Besides this he has great technical ability and one can see that he has passed the high road of technical perfection, even though he does not make a show of virtuoso tricks.

Staatsanzeiger für Württemberg, Jan. 30, 1930.

The violin virtuoso, Zlatko Balokovic, . . . will soon be a recognized star of the first magnitude. At last again an artist blessed with inborn musicianship, strong temperament, supreme technique, great energy and refined culture. . . .

KONIGSBERG

Königsberger Allg. Zeitung, Feb. 21, 1930.

Zlatko Balokovic is a violinist of great ability and distinction in everything pertaining to his art. Every technical difficulty is supremely mastered. Genuine musicianship is heard in the interpretations. The vitality of the broad tone values was impressive in the adagio of the Handel sonata and still more in the lento of the Schubert C-major fantasy. But also the fast movements, I mention especially the Mendelssohn E-minor concerto, were clearly presented in every detail, so that the whole structure became an architectural unit.

Königsberger Neueste Nachrichten, Feb. 22, 1930.

. . . The very first tones played by this young master of the violin proved that we were dealing with a mature artist, fully developed in all phases of his art. Big tone, brilliant technique, genuine musical interpretation. . . .

Königsberger Volkszeitung, Feb. 21, 1930.

The young Zlatko Balokovic is a new star rising in the firmament of violinists. In his well attended recital here he fully lived up to the splendid reputation which preceded him from Berlin as well as other German and foreign cities.

"Balokovic has that dynamic temperament before which the audience trembles."—Deutsches Volksblatt, Stuttgart

Address Mr. Balokovic until Aug. 1
Care of Paul Davis, Inc.,
33 West 42nd Street,
New York

SHALL I WRITE A BOOK ON SINGING?

By John Hutchins

Vocal Diagnostician

At the present moment I find myself in a most embarrassing position. Did you ever start reading a book on some certain subject about which you had reached



JOHN HUTCHINS

very definite, preconceived conclusions and discover as you continued that all of these conclusions were dead wrong? One of my sincerest hopes will never be realized, simply because my convictions of ten years ago concerning the teaching of singing, were based upon seemingly logical theories and not upon enough practical experience.

I had decided to write a book on the Art of Singing. This was not to have been a mere pamphlet or short treatise upon the subject, but a complete and thorough explanation of just how a pupil should go about, step by step, training the singing voice. My decision to write this book was the outgrowth of a very serious study of most of the books that had been written about "How to Sing" beginning at the very birth of opera in 1600 and including everything up to 1920.

From my point of view, none of these books were of much practical value to a beginner, who very naturally desires to learn something about the actual "why and wherefore" of tone production. I was unable to find any material satisfactorily describing just how it feels to sing correctly. Much had been written about the anatomy and functioning of the tongue, soft palate and larynx, but I was unable to discover two of the so-called authorities agreed as to just how one should proceed in the training of a singer. "See here," I said to myself, "wouldn't it indeed be a tremendously important contribution to music if I could bring something definite and tangible out of this chaos of contradictory, personal opinions?"

Moreover, I knew only too well that the publication of a book containing my principles of tone production would prove a great advertisement for my studio. Certainly many students would flock to my hearthstone, as they always do, for a "new method." From the financial standpoint I most assuredly would be tremendously benefited by writing a book. There are many vocal instructors who owe their success largely to some book they have written about singing. As a matter of fact, a certain group of people had urged me to formulate my own "singing method" and they guaranteed the immediate purchase and distribution of ten thousand copies as soon as I could finish the work. So I immediately set about gathering material for my contemplated "Chef-d'oeuvre."

Now, remember, this book was to have been of genuine, practical assistance in helping the ambitious beginner in the quest of voice or there would exist no reason for its publication.

First of all, I asked myself if anatomical diagrams, charts of the larynx, X-ray pictures of the rib movements, etc., would be of any help to the amateur singer who does not know anything about singing. There are thousands of doctors who have a very good idea of just how the vocal cords vibrate in singing and an exact knowledge of the rib movements in controlled expiration and yet they are absolutely unable to produce beautiful tones when they attempt to sing. On the other hand, many of the greatest artists before the public today, have only the very vaguest idea of "what happens inside" when they sing, yet they possess magnificent voices. No, certainly I could not solve this problem anatomically!

Well then, perhaps there might be a certain group of vocalists, some sort of scales, that would magically produce Bel Canto.

of the authors were exactly agreed as to "how to place" the voice. Some even said that one should not try to place it at all. So, then I turned my attention to examining and questioning the singers themselves. During these past ten years I have had the privilege of hearing, in the privacy of my own studio, many famous singers. Would you believe me if I told you that I have been unable to find two of these artists who agree upon where they "place the tone?" Many of them sing beautifully and yet they apparently seem to experience quite different sensations while singing. In any event their description of "how it feels" invariably differ. Therefore, unless the teachers and singers themselves agree definitely as to where or how they place the voice in singing, we certainly cannot describe these sensations in books. The teaching of voice by means of attempting to describe in detail, to every beginner, the multiple sensations of singing is a highly dangerous and non-constructive procedure. In conclusion we may rightly infer that our senses are far too

would-be singer. Experience has taught me that we can't solve every singer's individual vocal problem by any one standardized method. Each beginner presents a different problem and mere words cannot even approximately describe the many-sided complexity of its solution. The trained musical ear of the teacher is the one only and final judge.

Experienced singers often discover ideas that are quite helpful in books on voice culture. For the teacher these works are indeed valuable and may be classed as supplementary knowledge to add to their own vocal experiences. However, for the amateur singer all of these methods are vague, confusing and of little value in learning how to sing.

The publishers have written to me constantly regarding the book I am supposed to be preparing for them. My friends and pupils want to know when my long promised "singing method" will be finished.

An eager world is waiting—waiting for my masterpiece, the crystallization of my thoughts, the conclusions I have reached regarding singing. Honestly, I couldn't publish a book that I am convinced would be worthless and utterly confusing to its readers.

I hate to admit that I was in the wrong ten years ago. If I don't write that book I am going to lose a lot of money. Certainly one must agree that I have reason to say that at the present moment I find myself in a most embarrassing position.

La Forge-Berumen Studio Notes

On March 27, pupils of the La Forge-Berumen Studios participated in a program over WEA. Pearl Bell, who possesses a soprano voice of lovely quality, gave evidence of good training in her voice production and interpretation, while Roy Weil, baritone, also sang very well, revealing a deep full voice of wide range. Cecelia Ustruck gave splendid assistance at the piano to both singers.

A group of La Forge-Berumen pupils gave a concert at the Bowery Mission on April 1. Angela Gilberti gave much pleasure with her fine soprano voice and artistic interpretation; Lita Korbe, also a soprano, revealed proficiency in interpretation and diction, as well as a beautiful voice; Elizabeth Andres, contralto, whose voice and art are well known to New York audiences, also was heard to fine advantage; and Nathaniel Cuthright, tenor, showed intelligence and musical understanding in handling his fine voice. Exceptionally good accompaniments were furnished by Phil Evans and Bertha Hagen.

The weekly musicale over WEA on April 3 was given by Elizabeth Wynkoop, soprano, who displayed a beautiful voice. Margaret Fish furnished fine support at the piano. Ernesto Berumen played with his usual mastery.

Raymond Bauman Activities

Raymond Bauman, composer-pianist and accompanist, was heard in Summit, N. J., on March 25, with Anita, dancer, in a performance given for the benefit of the Kent Place School Building Fund. On March 29 he played for the Elizabeth Duncan Dancers at the Hotel Commodore, New York, at the celebration of the Centenary of Greek Independence. April 10 found him at the Hotel Ambassador in New York with Madeleine Monnier, cellist, at a musicale and tea given by Mrs. Haight. On May 5, Mr. Bauman will give a joint recital at Paoli, Pa., and on May 6 at Chappaqua, N. Y.

Mr. Bauman has been appointed musical director of the Sconset School of Opinion, Sconset, Nantucket, Mass., which post he will fill during the coming summer. His annual pupils' recital takes place soon.

A PLAN for Artist Concerts in YOUR City!

Known as the

"Civic Music Association Plan"

Now operating with Financial Success in over One Hundred Cities

CIVIC CONCERT SERVICE (Inc.)

DEMA E. HARSHBARGER, Pres. and Gen'l Mgr.

Ward A. French, Vice-Pres. and Field Mgr.

20 Wacker Drive Building

Chicago, Ill.

Here again I found no foundation upon which a singing method might be based, because my experience has taught me that even though two singer may be given the exact same type of training, using the very same vocalizes, one will develop a beautiful voice and the other fail completely because he does not possess a certain type of musical mentality. Exercises themselves do not make the singer. It is the manner in which they are executed that really counts.

My research work carried me into the realm of the physicists who speak of a certain harmonious balance of the overtones of the human voice as a necessary requisite for the acquirement of a beautiful singing tone. Ah yes! but in every instance the singer must hear an example of this correct tone first, in order to be able to distinguish between the correct and incorrect in voice production. The problem of analyzing and harmonizing the over-tones is such a delicate one that it can not be trusted entirely to the singer himself. The singing teacher should be the absolute judge.

Finally, I arrived at the conclusion that if a beginner is going to learn how to sing by means of a book, this book must either describe accurately "how it feels" to sing correctly or how a beautiful tone should sound to the singer. In other words the beginner may even know what kind of tone he desires to produce but the book must explain how he is to ascertain for certain that he is actually singing beautifully.

Now my troubles began in earnest. None

treacherous and misleading to serve as a positive guide for the amateur singer. The highly sensitive, trained ear of the teacher must act as a sort of "check up" on the singer's own feeling.

Then I attacked the problem from another angle. Since we were unable to adequately define "how it feels to sing" perhaps the book could tell how a beautiful tone "should sound" to the singer. Eureka! At last I had something tangible to explain to the pupil. By this means the student had only to pattern his voice after the "model tone" described in the book and the result would be beautiful singing.

Alas! the English language failed me completely. Here I found an even greater disorder of ideas and almost total disagreement among the authorities.

The words used to describe vocal tone quality such as, liquid, round, open, covered, brilliant, dark, moist, hard, obscure, etc., apparently do not mean the same thing to every individual. After much experimentation I realized that the English language is inadequate to describe "Bel Canto." One may hear a lovely sound but only an approximate idea of its beauty can be expressed in a word picture.

By this time, I imagine, the reader can well appreciate the difficulty of the situation facing me. By a process of elimination and research experimentation I have been obliged to discard every known method of voice culture as described in books simply because they are not of enough practical value to the

LYMAN ALMY PERKINS

Teacher of Voice — Pittsburgh, Pa.

Has received the following comments on his recently published Brochure

"PRINCIPLES UPON WHICH CORRECT SINGING SHOULD BE BASED"

"Am advising my pupils not only to own this pamphlet but to study the principles laid down therein."—Katharine Fitz-Randolph, teacher of voice, Pittsburgh.

My dear Mr. Perkins:

I read your brochure on singing with very great interest. You have expressed in a very sound way the principles basic to singing. Sometime enlarge the points there raised. It is so very worth while. Thank you.

Very truly,

(Signed) T. Carl Whitmer,
Director—Dramamont Singers.

April 16th, 1930

Subjects stressed by Mr. Perkins which are of Salient Importance are—WHAT IS BREATH ACTIVITY—RESONANCE CHAMBERS—SPEECH AND SINGING—FOUNDATION PRINCIPLES CLEARLY DEFINED—COORDINATION—INFLECTION—PITCH—HEARING—WHAT VOICE PRODUCTION IS.

Mr. Perkins returns to Norfolk, Va. for his fourth Summer Course.

Dates of which are from July 30th to Aug. 28th.

Pittsburgh Summer Course from June 30th to July 30th.

Procurable at Music Stores, or can be ordered in large or small quantities from the Author

LYMAN A. PERKINS

502 Jackson Building (Penn Ave. and Sixth St.) Pittsburgh, Pa.

Price 50c per copy



Photo © Parry



Is the Robot Fooling YOU?

The Paris correspondent of "VARIETY" reports:

"The music-wise Continentals object violently to mechanical music (in the theatre)."

WHAT, then, if Europeans thus prove their "music-wisdom," are we North Americans supposed to be, that we are asked to accept mechanical music—and MECHANICAL MUSIC only—in the theatre? Music-morons perhaps?

Well, at least 2,000,000 theatre patrons have rejected that characterization by joining the Music Defense League. They mean that they want Real Music, not Canned Music exclusively, in the theatre.

If you value the Art of Music, you too, should be numbered among the "music-wise." Just sign and mail the coupon at the left.

MC-5

AMERICAN FEDERATION OF MUSICIANS
1440 Broadway, New York, N. Y.

Gentlemen: Without further obligation on my part, please enroll my name in the Music Defense League as one who is opposed to the elimination of Living Music from the Theatre.

Name

Address

City..... State.....

THE AMERICAN FEDERATION OF MUSICIANS

(Comprising 140,000 professional musicians in the United States and Canada)

JOSEPH N. WEBER, President, 1440 Broadway, New York, N. Y.

Victor Kolar Conducts Own Symphony for First Time With Cleveland Orchestra

Assistant Conductor of Detroit Orchestra Is Enthusiastically Received—
Balance of Program, Under Sokoloff, Also Interesting.

CLEVELAND, OHIO.—Victor Kolar, assistant conductor of the Detroit Orchestra, came to Cleveland to conduct his own Symphony in D major, played for the first time in Cleveland by the Cleveland Orchestra. The composition met with great favor at the pair of concerts at Masonic Hall. The rest of the program consisted of Ernest Bloch's Suite for Viola and Orchestra, which was received with tremendous enthusiasm, and Sibelius' Finlandia, played under Mr. Sokoloff.

At the following pair of concerts, Mr. Sokoloff presented more familiar numbers, in an "old favorites" concert. The Dvorak Carnival Overture opened the program, and

was followed by Debussy's Afternoon of a Faun, the Polovstian Dances from Prince Igor by Borodin. The second half of the program consisted of the Brahms Symphony in D major.

J. Van Dyke Miller made his farewell at the third Singers' Club concert of the season in the New Music Hall. Mr. Miller has turned over his baton to Beryl Rubinstein, distinguished Cleveland pianist and faculty member of the Cleveland Institute of Music, who will conduct the thirty-eight-year old chorus next season. On this last program, Tito Schipa appeared as soloist, singing his usual collection of Neapolitan

songs, including a composition of his own and two by his very capable accompanist, Frederick Longas. The Singers Club sang the customary hearty and robust choruses, including Frank Black's ingenious arrangement of the G Minor Prelude by Rachmaninoff, entitled A Sea Tale, made famous over the radio by the Revelers.

Andre Marchal, French organist, who has been delighting Cleveland music lovers with his recitals at the Museum of Art, finished his series of the music of Bach on the evening of Good Friday. His last program consisted of the Toccata and Fugue in F Major, the Trio Sonata No. 6, and a group of Chorale-Preludes.

Something quite new for Cleveland was the captivating recital of two-piano music by Beryl Rubinstein and Arthur Loesser at the New Music Hall. This is the first formal appearance of the two in ensemble playing, but judging by the success of this concert, it will not be the last.

Their program was a pleasant mixture of the classic and modern, beginning with Mozart's Sonata in D, then going by way of contrast to the Debussy En Blanc et Noir and ending with Rachmaninoff's Suite, consisting of Introduction, Valse, Romance and Tarantelle.

Mischa Elman appeared as soloist with the Cleveland Orchestra, playing the Beethoven Concerto for Violin in D major. Nikolai Sokoloff began the program with the seldom-played Overture, Andante quasi allegretto from the music for The Creatures of Prometheus by Beethoven. The Overture and Finale from the ballet, The Happy Hypocrite, by Herbert Elwell, Cleveland composer, was an interesting item on the program, and Rimsky-Korsakoff's overture, Russian Easter, completed the concert.

The Chamber Music Society closed its season with a concert by the Cleveland Trio in the ballroom of Wade Park Manor. The trio, made up of Beryl Rubinstein, piano, Josef Fuchs, violin, and Victor de Gomez, cello, played a strictly classical program that consisted of Mozart's Trio in E major, the Beethoven Trio in B flat and the Brahms Trio, op 101.

Andre Marchal, distinguished Parisian organist, gave two recitals at the Museum of Art, playing the music of Bach, including preludes and fugues and chorales.

The Fortnightly Musical Club gave one of its all-Cleveland composers' programs in the ballroom of Hotel Statler. The Salkin Quartet played F. Karl Grossman's Quartet in D minor, and Suzanne Dreger, pianist, played three pieces by Marcel Vigneras. Dorothy Radde Emery's Flower Cycle was sung by Florence Wollam Kelly, soprano, assisted by Henrica Jones, violin, Clarence S. Metcalf, cello, and Thelma P. Merner, piano. Songs by Parker Bailey, Charles Edward Mayhew and Homer B. Hatch were sung by the Fortnightly Chorus, under the direction of Zoe Long Fouts.

The Glenville High School Orchestra, under the direction of Ralph E. Bush, gave a concert at the First Methodist Church, assisted by a string quartet, a woodwind ensemble, a trombone soloist, a vocal quartet and a tenor soloist. Among the selections were the Schubert Suite, Pierné's Pastorale Variee, a Haydn quartet and the prelude to the Mastersingers of Nurnberg.

Almeda C. Adams, who has led the Schumann Singing Society of women's voices for several seasons, made her farewell appearance as head of that capable group in a concert in the Little Theater of the Public Auditorium. Mrs. Sherman C. Smith, soprano, was soloist, and the chorus sang numbers by Donaudy, Richard Strauss, Schumann, Moussorgsky and folk song arrangements by Deems Taylor.

Esther Dale, soprano, appeared as soloist with the concert given by the Ohio Bell Male Chorus in the Little Theater of the public hall.

The Adelbert Glee Club of Western Reserve University gave a concert in the auditorium of the School of Education under the direction of Max T. Krone, and the Dartmouth Glee Club, in combination with the Dartmouth Musical Clubs, played at the University Club under the leadership of H. P. Whitford. E. C.

Cesare Sodero Gives Parsifal

Cesare Sodero gave portions of Parsifal over WEAf on Good Friday, assisted by Lewis James, tenor; Theodore Webb, baritone; a chorus of thirty, and an orchestra of sixty. The performance occupied an hour and a quarter. The parts given were the Prelude, the Transformation Scene, the Grail Scene, and the Good Friday Spell. Of this performance David Bratton in the Brooklyn Daily Times writes as follows:

"Good Friday was rightly observed by the three major broadcasting units, namely, WEAf, WABC and WJZ. Music which is seldom heard in these days of jazz, music which brought spiritual comfort, music of the sort which is becoming a rarity, was brought to us by a splendid array of talent. This was

a memorable evening. It was truly a great presentation of this opera."

Cincinnati Conservatory of Music

For the first time since he has been a member of the Cincinnati Conservatory of Music faculty, Jean ten Have, noted violinist, will remain for the summer session of the conservatory and conduct a master class. This is the first opportunity the many graduates from his class and their pupils have had of returning for study during the vacation period, and his class this coming summer promises to be an exceedingly popular one. Mr. ten Have will be featured in a violin recital some time early in the summer session which opens June 21, and closes August 1.

This well known violinist, who has been a member of the faculty since 1916, was a pupil of Eugene Ysaye at the Brussels Conservatory, where he taught the pupils of his famous master during the latter's concert tours. He toured with Ysaye, on occasions playing the double violin concerto of Bach with him. Mr. ten Have has appeared with all the leading European orchestras as well as in solo concerts in the continental music centers and in the British Isles.

When the Ohio Federation of Music Clubs holds its annual meeting at Youngstown, the second week in May, two widely known members of the Cincinnati Conservatory of Music faculty, Marcian Thalberg, pianist and John A. Hoffmann, tenor, will hold master classes. Prominent musicians, teachers and students are planning to attend this important meeting at Youngstown. Last year the federation met at Columbus, where Mr. Thalberg held a master class and made such an impression that he was re-engaged for this year; he will hold his class on May 9.

Many student recitals are on the conservatory calendar from now until commencement, for this is the busiest time of the school year. Students who were presented the past week in recitals at the Conservatory Concert Hall, were: Anita Cook, pianist and pupil of Dr. Karol Lisziewski; Mary Margaret Brown, Kathryn Elizabeth Spencer, Frances Helen Jackson, Ruth E. Stille, and Rosalind Pulskamp were presented in a harp recital by Casper Reardon; and John A. Hoffmann of the voice faculty presented four men students: Franklin Bens, Robert Powell, Ezra Hoffmann and Leonard Tresah.

Program for Silhouettes

Elmo Russ, composer-pianist, has arranged another interesting program for Silhouettes over WRNY next Thursday evening, May 8, from 9 to 10 P. M. The opening number, the quartet from Rigoletto, will be sung by a Vocal Quartet with orchestral accompaniment. The orchestra will then play Morning, Asa's Death and Anitra's Dance from Grieg's Peer Gynt Suite. Next comes the brilliant Polonaise from Mignon, sung by Sarah Fuller. Jack Ebel, violinist, is programmed to play a Gypsy Dance, and Alexander Lorber, well known Hungarian basso, to sing Schumann's The Two Grenadiers. Claudia Wells and Lewis Shayon are scheduled to present a Chinese Poem, and Frances Simpson is listed for a piano solo, the Liszt concerto in E flat. The program concludes with the Toreador Song from Carmen, performed by Mr. Del Rio, the Vocal Ensemble and orchestra. Sol Shapiro is conductor of the orchestra.



ALEXANDER LORBER,
Hungarian basso, who will sing over WRNY
next Thursday evening in Silhouettes.

KARL PHYLLIS KRAEUTER



IN JOINT RECITALS

"In charming and artistic collaboration."

—NEW YORK AMERICAN.

"Their playing revealed them as true musicians of marked talent."

—NEW YORK TIMES.

"Distinct technical mastery and tone marked by smoothness and warmth."

—NEW YORK HERALD TRIBUNE.

"Fine musicianship pervaded the ensemble playing of the two recital givers."

—NEW YORK SUN.

"Audience greeted them cordially."

—NEW YORK WORLD.

"The Brahms concerto was admirably built. The artists showed themselves adapted to ensemble as well as to solo appearances."

—NEW YORK TELEGRAPH.

For Bookings Apply To Either

National Music League, Inc.

113 West 57th Street
New York

Representing
PHYLLIS KRAEUTER

Recital Management Arthur Judson

113 West 57th Street
New York

Representing
KARL KRAEUTER



HARRY MELNIKOFF, (left) young American violinist, photographed with his brother, Louis Melnikoff, and Captain Karl Graals of the S. S. Cleveland, upon his recent return to this country after a successful tour of the Continent. In Paris he was hailed as a youthful Paganini, while in Vienna the shouts of bravo and stamping of feet persisted until the lights had to be extinguished to force the reluctant audience to leave the hall, and in London, the Hague, Berlin and Amsterdam he also was acclaimed. After a vacation to be spent at his home in Worcester, Mass., Mr. Melnikoff will open his American tour with a concert at Carnegie Hall, New York.

Lautner Sings Before Harvard and Radcliffe Students

Joseph Lautner, distinguished tenor and member of the faculty of the Institution of Public School Music of the Ithaca Conservatory and Affiliated Schools, recently gave a series of concerts before Harvard and Radcliffe students, which called forth unstinted praise from the press and critics. This engagement marked the sixth consecutive year in which Mr. Lautner has been



JOSEPH LAUTNER,

tenor, and member of the faculty of the Institution of Public School Music of the Ithaca Conservatory and Affiliated Schools.

engaged by the music department of these schools.

The singer's program consisted of Brahms, Schubert and Schumann songs, and the sentiment of his hearers was enthusiastically expressed in an article which appeared in the Harvard Crimson, an excerpt from which follows: "Once more it was the pleasure of the Music Department to present Joseph Lautner, tenor, in recital, both for Harvard and Radcliffe. It would hardly seem possible for a college year to pass without hearing this singer, who brings so much to the listener. There are few singers today who can present the songs of Schumann, Schubert and Brahms with the deep understanding, vital freshness and true poetry which Mr. Lautner brings to them. Students everywhere should take his recital as a model of great value. As the head of the Music Department has said, 'He sings them as they should be sung.' More could not be said."

American Institute of Applied Music Events

Annabelle Wood, of the faculty of the American Institute of Applied Music, Kate S. Chittenden, dean, concluded her series of three April piano recitals on April 26, a large company hearing her interesting program, which began with a sonata and toccata (Paradies), followed by Mendelssohn's Variations Serieuses, three Debussy pieces, and closing with eight preludes by Rachmaninoff.

The three programs have been unusual in their make-up, including both classics and moderns, serving to enhance her reputation as a leading pianist, combining fine technique, warm interpretation and intellectuality.

Willis Selling Agent for Huntzinger

R. L. Huntzinger, music publisher, has made arrangements with the Willis Music Company of Cincinnati to act as his sole selling agent and distributor. The Huntzinger identity will be maintained, and Mr. Hunt-

zinger will continue to print vocal music, anthems and choral music for schools. Mr. Huntzinger is closing his New York store, but plans to maintain an office in the Steinway building.

Another Bequest to New England Conservatory

The New England Conservatory has received from the trustees, under the will of the late Samuel Carr, the sum of \$50,000 which went to the conservatory upon the death of Mrs. Carr on February 22, 1930. The gift is made in memory of Mr. Carr's father and mother and is called The Samuel Carr Fund for the Benefit of Students of Music. The income is to be used for assisting one or more students of music who may be poor and who, in the opinion of the trustees of the conservatory, have such natural talent as to make them worthy of a musical education. It further provides that so far as practicable those students shall be selected for assistance "whose tastes incline them to make a special study of sacred music and who desire to become specially gifted to lead the musical worship of our churches."

This bequest follows the receipt of the Lotta Educational Fund of \$25,000 for the benefit of young women students, created under the will of Lotta Crabtree, and the announcement that the school will receive, under the will of Charles H. Ditson, \$100,000 for scholarships and instruction.

Patton Reengaged for Fifth Year at Cincinnati Zoo Opera

Fred Patton, baritone, has been reengaged for his fifth consecutive season with the Cincinnati Zoo Opera. He will sing fifteen performances this year, three each of Plunkett in Martha; Ferrando, Il Trovatore; Wolf-ram, Tannhauser; Amfortas, Parsifal, and Leporello, Don Giovanni.

During the past four seasons at the Zoo, the baritone has sung the following performances: Wolfram in Tannhauser, sixteen times; Hans Sachs in Die Meistersinger, and Plunkett, Martha, nine times; Escamillo in Carmen, four times; Wotan in Die Walkure, Mephisto in Faust, Amfortas in Parsifal and Sharpless, Butterfly, three times; Amonasro in Aida, and Telramund, Lohengrin, twice.

These, combined with numerous concert performances and his engagements at the last three Cincinnati May Festivals, 1925, 1927 and 1929, bring Mr. Patton's total performances in opera and concert well over the hundred mark in Cincinnati during the last five years.

Elsa Lehman Busy

Elsa Lehman is exceedingly busy these days. April 1 she made her reappearance at the Kiwanis Club, this time in Brooklyn at the Leverich Towers Hotel where she enjoyed a fine success with the large audience. April 3 she was the artist at the annual spring luncheon program of the Vacation Camp and Dormitory of the New York Guild for the Blind, in the main ballroom of the Biltmore Hotel. April 6 and 7 Mrs. Lehman played and sang the leading part in one of the plays given by the Tom Club Players at the new Little Chamin Theater atop of the Chamin Building on West 42nd Street. April 14 she gave a program in costume at Rhea Silberta's musical-tea at the Ansonia Hotel, and April 20, at Ladies' Night at the Pleiades Club. During the month of May, Miss Lehman will fulfill a number of other engagements.

Roxy Bill Held Over

High Society Blues, with Janet Gaynor and Charles Farrell, a delightful musical romance, was held over for the second week at Roxy's. The stage bill, a reproduction of Da Vinci's The Last Supper, remains.

RITA ORVILLE

SCORES GREAT SUCCESS

in New York Recital, April 21, 1930

"MISS ORVILLE UTTERED NOTES WHICH, FOR FLAMELIKE PURITY AND BRILLIANCE, ACTUALLY RECALLED SUCH VOICES AS MELBA'S AND TETRAZZINI'S."

—N. Y. Telegram.

"A VOICE OF SWEET AND INGRATIATING QUALITY."

—N. Y. Evening World.

"For the thrill that is to be had from sheer voice Miss Rita Orville's recital at the Town Hall last evening was noteworthy. While disposing of her generous list, Miss Orville uttered notes which, for flame-like purity and brilliance of soprano tone, actually recalled such voices as Melba's and Tetrazzini's."

"Miss Orville's delivery had the assurance of a seasoned professional. She seemed to be plentifully endowed with temperament and disclosed sound ideas of style. In the various languages essayed she articulated the words easily and clearly."

"Altogether this was a song recital of unusual interest. There was copious applause and the flowers made a splendid showing."

—Pitts Sanborn, N. Y. Telegram.

"Rita Orville, a young lyric soprano who made her debut in song recital at Town Hall last night, made known a voice of sweet and ingratiating quality. Miss Orville was at her best in tranquil lyrics. 'Rings ist der Wald' from Dvorak's 'Zigeunermelodien,' which belonged in that category, was especially well adapted to her needs and proved the most eminently satisfactory of her many offerings. Miss Orville has good ideas of interpretation. Her diction in German and English was better than the average."

—Noel Straus, N. Y. Evening World.

"Rita Orville, soprano, presented a program of Italian, German, French and English songs last night at the Town Hall. In the six Gypsy Melodies by Dvorak, Miss Orville sang with much understanding of text and displayed a feeling for both the idiom of Dvorak and the subject matter. Her range was large and she had the ability to hold to pitch on long-sustained notes. Further, she met the exacting demands of phonetics in four languages well."

—New York Times.

"Rita Orville, soprano, gave a song recital last evening in the Town Hall. It introduced a singer possessing good attributes. The voice proved to be one of excellent quality and power."

—The New York Sun.

"Miss Orville has a voice of great range and volume, warm and expressive. Her pianissimo is excellent. Her attack, connection, register, breath control and diction were of high order. She sang the Marcello-Mozart group with ample color, artistic voice culture and a thorough understanding of musical content. The florid passages were given exactness and exceptional tone quality."

—New York Staats-Zeitung.

"At the Town Hall a recital was given in the evening by Rita Orville, soprano. Miss Orville's voice is lyric in character, musical in quality, and the singer deals intelligently with the interpretative problems which she sets herself."

—Brooklyn Daily Eagle.

For Terms and Dates address:

CONCERT MANAGEMENT HARRY & ARTHUR CULBERTSON OF NEW YORK
33 West 42nd Street, New York 5525 Blackstone Avenue, Chicago

ALBERT SPALDING TALKS OF

Concerts, Audiences, Mechanical Music, Modernism and Other Things

Albert Spalding, brilliant musician, eminently successful concert artist, student and thinker, finds time about once a year to receive a representative of the *MUSICAL COURIER* whose object is an interview. This having become an annual event, Mr. Spalding greets the interviewer somewhat after the manner of an old friend. The interviewer, on the other hand, looks forward to this talk with a good deal of anticipatory pleasure, for Mr. Spalding is a man of ideas who greatly dislikes to talk about himself, but is always willing to talk about everything else that concerns his profession, and leads such an interesting life that he carries around with him a fund of worthwhile ideas.

It so happened that this year the interview had to be put off for a few weeks on account of Mr. Spalding's pleasing habit of constantly hopping around the country playing for people. He was in the city for a day or two a few weeks ago, but his stay here was so brief that it seemed inconvenient for him to give time to an interview. So, on his return, it was natural for the interviewer to wonder if he was not fatigued with his winter's work.

"This thing," said the interviewer, "of having to stand up before an audience and play a complex and difficult program, no matter how one may happen to feel at the moment, must be a terrible strain."

"It is not so much the playing or even the traveling that is tiresome," said Mr. Spalding, "but the meeting of so many different people."

"I had not thought of that," said the interviewer, "but I suppose, of course, that is a thing that it is not easy to avoid."

"It is part of the game," said Mr. Spalding. "It seems to be the natural desire of people to meet a person in public life, and it would be discourteous on the part of an artist to refuse it."

"Do you find the people interesting?"

Mr. Spalding laughed. "He said, 'Under social conditions in America it is impossible to find out anything about people during such receptions. You have no chance to get at all close to them or to learn anything of their point of view, or indeed anything of them. They come and go, and only a few courteous words are spoken.'"

"Does it seem to you that audiences here in America are capable of intelligent appreciation of what is offered them?"

"It seems to me," said Mr. Spalding, sitting forward on his chair and underlining his words, "that people here have been receiving musical impressions too rapidly and with too little effort. I do not think that the increasing audiences are able to absorb all of the new impressions which are poured in upon them so lavishly at the present time. Their attitude is too placid."

"You mean by that, I suppose, that the public should take at least a passive part in a concert performance?"

"Well, of course, it is like seeing a play of Shakespeare in the silent pictures. Such a play would be only a dramatic outline, with no literary flavor and little or no artistic value. If the person is encouraged by the picture to wish to know more of Shakespeare, such a picture may do some good. But if the person is encouraged only to wish to see the next movie on some perfectly ordinary subject, Shakespeare will be immediately forgotten and there will be no progress. It is the same way with music—if the audiences merely placidly listen, receiving

perhaps a momentary pleasure but actually absorbing nothing, and with no increased desire for knowledge of the subject, it can hardly be called an advance."

"But you find that audiences are increasing."

"Of course audiences are increasing, and will increase. The influence of music is becoming more and more widespread. People who have never had opportunity to hear anything that was really inspiring, and had no means of knowing whether they were musical or not, are now being subjected to musical impressions, and where there is latent musical talent it is awakened."

"At the same time you feel that it often happens that these people are not able to absorb the music that is offered to them?"

"I am sure that this is the case, although there are many influences at work which aid in musical understanding."

"How about the education that is now being given in the schools? Do you think that is a good thing, and will prove to be useful in the long run?"

"Musical education in the schools is an excellent thing, and must result in just that awakening, in the making of new audiences, creating audiences with a fundamental musical training that should turn them into real music lovers, if not professional musicians."

"It has been suggested that this immense amount of musical education that is going on today will create a great mass of semi-professionals and mediocrities. It has also been said, however, that it is necessary that there should be, at all times, this great mass of under dogs, like the foundation that supports a monument, so that the genius may have something upon which to rest. Do you think that is true?"

Mr. Spalding hesitated, and the interviewer felt called upon to enlarge upon this.

"What I mean is, do you think there might be an apostolic succession through Palestrina to Bach, Handel, Haydn, Mozart, Beethoven and so on, without the influence of any of the little ones having to be taken into consideration at all?"

"As to that," said Mr. Spalding, "we must remember that Beethoven started somewhere to get some instruction and some outside influence from musicians in Bonn who were mediocrities, possibly amateurs. We hear of the influence of Mozart and Haydn because they are so outstanding, but how about his youth? Beethoven must have begun somewhere, and so it is with all of the great masters. Even genius does not drift into the influence of his predecessor without some intermediary aid."

"But it seems to me," said the interviewer, "that just now a great deal too much music is being made. We are in a perfect maelstrom of mediocrity. Everybody is trying to do something and only a few succeed."

"I would not say that," said Mr. Spalding, "but it is sure that today composers and artists frequently study so many things that they know no single thing thoroughly. What applies to audiences being unable to absorb all of the impressions that are thrust upon them, or are to be had almost for the asking, applies equally to the present day artist and composer. In the old days printed music was a rarity. If the artist needed an exercise to study, he might have to borrow it from a friend and make his own copy of it. The same thing was true also of an orchestra score. If an ambitious student of composition knew that somewhere was a score he

could have the loan of for a while, he would laboriously copy the whole of it. You must remember that the miniature score was not lying on the shelves of every music store and library in those days. Music was available only in small quantities, and the reproduction of it was too expensive to place it within reach of the poor student. Consequently, what was studied, whether by the artist or the composer, was studied carefully and thoroughly."

"But how does that apply to interpretation? I do not quite see the connection."

"Interpretation by the artist today is a very different matter from what it was only a few years ago. In those days the student really came chiefly under the influence of his teacher, and had no source of other influence. Concerts must have been rare except in a few of the large centers, and it was no doubt difficult for students to attend the concerts, while today students not only attend many concerts but have phonograph records and can compare the playing of various artists."

"But you think the result is rather dangerous than useful?"

"It seems to me that it is impossible to absorb so many things, and that for this reason modern students, especially of composition, are likely to be superficial. It is certainly better to know one thing thoroughly than it is to have a smattering of a great many things."

"What do you think of the artist who keeps a phonograph at hand and listens to the interpretations of other artists?"

"Do they do that?" Mr. Spalding seemed surprised. "I have no phonograph here. Sometimes when I visit friends I hear a phonograph, but I like to listen to it in a detached, impersonal manner in the way of pleasure."

"What do you think of phonograph records, anyway? Do you imagine that if these reproductions continue to improve until they become perfect they will ultimately replace the artist?"

To this Mr. Spalding gave a definite and vigorous negation. "Never!" he said, "for the reason that the phonograph record is fixed. It is the record of a single performance, of a single mood, and having once been made can never change."

"But about the personal contact of artist and audience—do you think that is important?"

"The inspiration of the moment and—yes,—risk—is something which adds an interest to the direct performance of the artist. The artist is never twice the same, and his mood communicates itself to the public, but never on a record. The record is without mood. There is a personality in public performance which is of the moment and has a definite importance for the audience. The artist and the audience are one."

"But just supposing, for the sake of argument, that phonograph records could be still further perfected?"

Mr. Spalding laughed. "Do you like fish?" he asked.

The interviewer nodded.

"Do you like vegetables?"

"Yes."

"Then you like them—fresh! You eat sometimes frozen fish and think it is very good; you try canned vegetables, and think they are so excellent that you lay in a stock of them. But you have only to taste fresh fish or fresh vegetables to realize the difference."

"What you say about the actual sympathetic understanding between audience and artist," said the interviewer, "reminds me that some years ago you and I were judges at a competition for young violinists. I remember at the time that you were requested to sit behind a screen so that the anonymity of the performer might be observed, but that you objected. I have often wondered about that, and exactly why it was. Whether you want to see the player?"

"In the first place," said Mr. Spalding, "I am opposed to competitions. I feel that very often the sensitive young artist does not do his best under those conditions, and I generally come away from such competitions with a feeling of discouragement because I realize that possibly the most promising young artist has not won the prize. Often it is possible, by watching the player, to get a reaction from the player himself that is very informative. The player's reaction to his own performance may be expressed by a mere motion of the head or shoulders, and you may know, especially in the case of the sensitive player, that he realizes that he is not doing his best. It seems, too, that the whole impression of the player must be observed by the judge, just as it is observed by audiences."

"To speak of something else, and I am reminded of it by this talk of competitions, I wonder if you have been doing any composing?"

"I did some composing last summer. I



"Her voice is recognized for its fine quality and her singing always affords enjoyment. Her clear tones have taken on more warmth and her interpretations are more finished."

The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St.
New York

Mason & Hamlin Piano Used
Aeolian-Vocalion Records

have no time except in the summer to write."

"Do you play any of your own compositions for your audiences?"

"Very rarely," said Mr. Spalding. "The reception of a work played by the composer himself is too likely to be unduly favorable. I would rather have the works succeed when played by others."

"How about new compositions by other composers? Do you find that audiences seem to be interested in them?"

"I do not undertake to introduce many new works. I think that when audiences come to hear an artist play, they naturally wish to hear him in the works he plays best and not in new things. It sometimes happens, too, that the artist himself finds out that his judgment of new works is not always justified. Sometimes I am delighted with something new when I first play it, but when I present it to an audience I wonder to myself why I could have thought it important, or even worthy of performance. Some works in that way rapidly lose their charm. However, on the other hand, if I find that a new work continues to interest me, I play it over and over again in public, even if at first the audience does not take to it."

The importance of these sane and dispassionate views, the result of the wide and varied experiences of a great artist, should not be minimized. Mr. Spalding's idea of the place in art of mechanical music is interesting, his belief in the permanency of concerts and recitals, and the reasons he gives for this belief, is significant, his remarks regarding the introduction of new works, his own or those of other composers, answer many oft-repeated questions and occasional complaints, and his insistence upon the need of audiences taking an active part in musical offerings by making an effort to hear music is a thought that should have serious consideration. No less so are his statements regarding our superficial modernism. Best of all is his placid optimism. He believes that, whatever may be wrong or unfortunate in present conditions, they will right themselves, because the normal is always sure to obtain in the long run. It is pleasant to talk to such a man, pleasant, too, to repeat his talk, even thus imperfectly, so that others who have known him only as a concert artist, may get to know him as a thinker as well.

S. P. A. M. Announces Publications

The Society for the Publication of American Music announces the following compositions to be published this year: String Quartet on Negro Themes, by Daniel Gregory Mason; sonata for violin and piano, by Ulric Cole.

J. BEEK

NETHERLAND CONCERT BUREAU

Noordinde 39 The Hague

Organizes tours throughout the whole of Europe. Manages introductory recitals at the lowest prices.

Own subscription concerts in 32 towns of Holland.

LESTER GRANDS

Sustaining—a Lester quality



Write for Catalog

TO build a musically fine piano is one thing, but to build a musically fine piano that lasts a life-time is an achievement. Obviously it is evident that choice of a Lester Grand is wise from the standpoint of economy.

LESTER PIANO Co.

1306 Chestnut Street, Philadelphia



Photo by Rolf Mahrenholz, Berlin

FRIDA LEIDER

DRAMATIC SOPRANO

Spring 1930: { Royal Opera, Covent Garden, London
Grand Opera, Paris
Berlin State Opera

1930-1931—RE-ENGAGED CHICAGO CIVIC OPERA

Baldwin Piano

Victor Records

NEW YORK CONCERTS

APRIL 21

New York Music Week Association

Ensemble music was presented by the gold medal winners and the orchestra classes of the New York Music Week Association in Carnegie Hall before a large audience, whose appreciation was expressed in every possible manner. Senior and junior performers in orchestral music, groups of pianists and violinists, all combined in an evening of music by composers beginning with Bach through Mozart and Saint-Saëns, to Reincke. Hans Lange was chief conductor, Henry Burck conducting the juniors, while the piano ensembles were coached by James Friskin, Carl M. Roeder and Albert Von Doenhoff. Some unusual talents came to the fore, the gold medal winners of the orchestral section being Eleanor Aller, Benjamin Altman, Andrew Brummer, Morris Bialkin, Grace Hendler, Bernard Kundel, Benjamin Kerr, John Mionozyski, John Griffith Murray, Stephen Pecha, Otto Slavsky, Benjamin Storch, Bessie Ziek.

When such busy men as Messrs. Roeder, Von Doenhoff and Friskin contrive to give of their valuable time, knowledge and experience, commensurate results may be expected; this was demonstrated in the program.

Pan American Association of Composers

The Pan American Association of Composers presented a program offering six groups of modern compositions by composers of Mexico, Cuba and the United States at Carnegie Chamber Hall on April 21.

Imre Weisshaus, composer-pianist, D. Desarno, oboist, Harry Freistadt, trumpeter, Stephanie Shehatowitsch, pianist, and Jerome Goldstein, violinist, were the instrumentalists, assisted by Radiana Pasmore who, with her beautiful contralto voice, sang an exacting and interesting group of six songs by Mr. Weisshaus, unaccompanied, and Two Afro-Cuban songs by Caturla.

There were also solos for violin and piano by Carlos Chavez and Henry Cowell, a piano suite by Weisshaus, and oboe solo by Vivian Fine, three numbers for trumpet and piano by Charles Ives. Added to these were five numbers for piano by D. Rudhyar, Gerald Strang, Henry Brant, Adolph Weiss and George Antheil. An amusing ensemble composition called Rat Riddles, for voice, oboe,

piano and percussion concluded the program, which brought forth applause, despite an inhibition on the program against such a demonstration.

Rita Orville

In the evening a large audience heard Rita Orville at Town Hall. Beginning her program with *Il Mio Bel Foco* by Marcello, Ah! Lo So by Mozart and the same composer's *Alleluja*, Miss Orville revealed at once a brilliant soprano voice of unusually lovely quality and wide range, used with much intelligence. She continued with six songs by Dvorak sung with finished style and technical skill. Outstanding among them was *Als Die Alte Mutter*.

The balance of Miss Orville's program was devoted to French and English numbers. As the recital progressed one was more and more impressed with the tonal richness of her singing and her versatility. Clear diction made the singer's work easily intelligible and held the listener's interest. She was accorded an enthusiastic reception and responded with several encores. Frank Bibb provided excellent accompaniments.

Heloise Russell-Fergusson

A rather unusual recital of Songs of the Hebrides, from the Kennedy-Fraser Collection, was given at Steinway Hall, Monday evening, before a distinguished audience by Heloise Russell-Fergusson. Mildred Dilling, the well known harpist, and Willem Durieux, cellist, assisted.

Miss Russell-Fergusson sang three groups of songs, which proved most unusual and of frequent beauty, two being with harp and cello accompaniment, and the third to the Celtic harp. The singer, who has been heard in this novel sort of entertainment only during the last eighteen months, having previously been a pianist, revealed a light soprano voice of agreeable quality and clarity, which she uses with taste. There was a warmth in her middle register which was pleasing, and intelligence marked her interpretations. A charm of manner may be included in the assets of the young singer, who was cordially received.

Miss Dilling, whose skill as a solo harpist is too well known to need detailed comment at this time, was heard in solos which again revealed her mastery of the instrument. She was cordially received, as was Willem Durieux, whose cello obligatos were well played.

APRIL 22

Alfred O'Shea

A good sized audience gathered at Carnegie Hall on April 22 to hear Alfred O'Shea, tenor. His program was varied and comprised of numbers which gave him ample opportunity to show his capacity as a vocalist. Mr. O'Shea has a tenor voice of good quality, which he uses with taste and restraint. He was heartily received by his listeners. Alderson Mowbray presided at the piano.

Sittig Trio

The Sittig Trio gave its second intimate musicale of the season in Steinway Hall on Tuesday afternoon. This trio, widely and

favorably known in New York and throughout the East, consists of Margaret Sittig, violin; Edgar H. Sittig, cello; and Frederick V. Sittig, piano. Their concerts invariably draw audiences of genuine lovers of chamber music who like to hear their favorite works, and perhaps, some novelties or works unfamiliar in the ordinary repertoire, played exquisitely, as the Sittigs always do play.

At last Tuesday's recital there was a solo played by Miss Sittig, Bach's concerto in E major. It was beautifully done, with a broad sweep characteristic of this young artist, and a lovely tone quality as well as evidence of complete understanding of and respect for the Bach tradition.

The other pieces on the program, all of them trios, were by Jean-Marie Leclair, Beethoven and Juon-Press. Leclair lived from 1697-1764, and his sonata is a delicious example of the music of his day. It was played with the delicacy that such music calls for, without any attempt at modernization. The Beethoven work was the trio in C minor, with its lovely andante cantabile con variazioni, its highly original minuetto and fine prestissimo ending. The four miniatures by Juon-Press—Reverie, Humoresque, Elegie and Danse Phantastique—were contemporary works of interest which evidently gave the players as well as the audience much pleasure.

League of Composers

The League of Composers presented at the Metropolitan Opera House Stravinsky's *Le Sacre du Printemps* and Schoenberg's *Die Gluckliche Hand*, with the Philadelphia Orchestra under the direction of Leopold Stokowski, numerous soloists and an artist chorus of seventeen voices from the Curtis Institute of Music. This program was given in Philadelphia April 11, 12 and 14, a report of it being printed in the MUSICAL COURIER of April 19. Some further comment as to the impression made here may not be out of order.

Die Gluckliche Hand, which was the first of the two presentations to be given, proved to be simple enough in its action, if one had the synopsis at hand. This synopsis was printed at the foot of the program. It is an allegory of human struggle against misfortune, symbolized by a man and a beast, the pursuit of earthly joy, embodied by a woman, the triumph in work, and finally defeat. The man (sung by Ivan Ivantsoff, baritone) is the one vocal character in the piece, the others being mimes. These were The Chimera (the beast), Olin Howland; The Woman, Doris Humphrey; The Stranger, Charles Weidman; two workmen, Charles Lasky and John Glenn. Mr. Ivantsoff sang the music impressively, in German, but it was unfortunately impossible to understand many of the words sung. The others did their parts excellently, especially Olin Howland, who was dressed to represent some sort of flying bug, and Doris Humphrey, The Woman. In the synopsis there is a good deal of apparent suggestion of change of scenery, but there was no change in the League of Composers' production. Whether the change is actually intended or merely a part of the symbolism, this writer does not know. The impression of the play was that the action was negligible.

The music is full of color, movement and extremely impressive harmony and counterpoint. It was marred by the singing of the chorus, not because the singing was any less excellent than it should have been, but because Schoenberg's method of placing his soprano voices constantly in the upper register and unduly outstanding is annoying and seems to throw the whole score out of balance.

This work gives more promise of the ultimate development of something important in what is now known as the modern idiom than anything that has been given in New York within recent memory.

The Stravinsky work, which has often been heard here as an orchestra piece, was now staged for the first time. There was a great ballet, with Martha Graham as soloist, Gould Stevens as The Sage and Anita Avila, The Witch. The dancing was of a mystical sort which only those accustomed to dance recitals could understand. A good deal of it looked simply gymnastic, and it was all very angular, staccato and rhythmic. There was no grace or charm about any of it, but, of course, either grace or charm in association with Stravinsky's music must be altogether out of place.

It seemed to this writer that Stravinsky's music was commonplace as compared with that of Schoenberg, that his orchestra colors were dull and that his whole scheme of writing was monotonous. The reiterations in the score cease to be impressive after a few hearings, and there was nothing in the ballet to make them more interesting. Comparing the two works it must be said that Stravinsky has the more obvious thematic material, many of his tunes, although consisting of only a few notes, suggesting folk song idioms. In the Schoenberg score the thematic material is so elusive that it is difficult to follow it. One might almost say that it is music without themes, or at least, that it is not music dependent for its effect upon thematic material. This Schoenberg score is rather like vast splashes of color on

Dr. G. de KOOS

Concert Manager

TOURS ARRANGED IN ALL EUROPEAN COUNTRIES

9 Dedelstraat

The Hague, Holland

a large canvas, with innumerable shades and tints, one more beautiful than the other.

The amazing thing about it all is that we should ever have found this modernism shocking, or that Stravinsky's work could have been—as it was—shouted down when it was first given.

There was a vast, fashionable audience, among which were many notables. The applause must have been gratifying to the artists and to those who had the matter in charge. Among these must not be forgotten Mrs. Arthur M. Reis, executive director, to whose indefatigable energy and persistence much of the success of the performance was due. Mr. Stokowski conducted the two works magnificently, and it is known that in rehearsal he gave his attention to the smallest details, not only of his orchestra, but of the action on the stage, the lighting and everything else.

Vanda Nomicos

Vanda Nomicos, soprano, made her lyrical bow to the metropolis at a debut recital Tuesday evening, April 22, in Town Hall. Not too well-advised in her selection of pieces, Miss Nomicos nevertheless made a manifestly favorable impression on her very chic audience. Songs in English, French, German and Russian gave her ample opportunity to exhibit her present gifts—a light voice of liberal range, musical feeling and the temperament that grasps the emotional significance of text and music, let alone a distinctly personable aspect. Miss Nomicos was particularly effective in the pieces of Slavic origin. This is an age of specialization, and she might cultivate songs of this genre with profit. Her audience was warmly appreciative.

APRIL 23

Charity Concert at the Plaza

A concert was given on Wednesday evening in the grand ball room of the Hotel Plaza for the summer relief of the destitute children of Nativity Parish, with Josephine Lucchese, soprano; Frank Chapman, baritone; and Mrs. W. Romeyn Benjamin, pianist, as the participants. Mr. Chapman opened the program with the monologue from *Andrea Chenier*, granting an encore in response to the applause which the audience accorded his fine vocal display. Mme. Lucchese followed, singing three short numbers, of which the most notable was the Swiss Echo Song of Eckert. She was in excellent voice, and gave generously of her limpid, easy-flowing coloratura throughout the evening. After the intermission she appeared in songs by Staub and Thomas. Mr. Chapman also contributed a group of shorter pieces in the second part of the program, and, in conclusion, joined with Mme. Lucchese in a duet from *Rigoletto*. Both Mme. Lucchese and Mr. Chapman are singers who possess an encompassing dramatic instinct which invests each of their offerings with artistic merit.

The accompanist for both singers was Mrs. W. Romeyn Benjamin, who also played two piano solos, Debussy's *Reverie* and *Viva Navarra*, by Larregla. In both capacities Mrs. Benjamin proved herself to be an artist of exceptional attainment.

Philadelphia Orchestra

The Metropolitan Opera House was again packed to capacity on Wednesday evening for the second performance by the Philadelphia Orchestra, Leopold Stokowski conducting, and the League of Composers of Schoenberg's opera, *Die Gluckliche Hand* and Stravinsky's *Le Sacre du Printemps* in choreographic form. This was the final concert in the regular subscription series of the Philadelphia Orchestra in New York.

APRIL 24

Haarlem Philharmonic

Frances Alda, former Metropolitan Opera diva, and Richard Bonelli, baritone of the Chicago Opera Company, shared the fifth (and last) musicale of the Haarlem Philharmonic Society in the grand ballroom of Hotel Astor. The place was filled by an audience consisting chiefly of women, with many beautiful spring colors displayed in the feminine apparel. A program of seven numbers comprised the Alda-Bonelli offering, which included operatic arias by both artists and songs chiefly by modern composers. Besides, each artist was obliged to add encores, which included in part (Alda) *Oeuvre tes yeux*, Song of the Open (LaForge, who was at the piano), a Cadman song, An

(Continued on page 38)

MARIA
SAFONOFF

Russian
Pianist

Dynamic, power, taste and poetic appreciation.
N. Y. Sun.

Now Booking Season 1930-31
MANAGEMENT RICHARD COPLEY
10 East 43rd St. New York



5th AMERICAN TOUR
SZIGETI

"Really admirable in the purity of his great art."
—Berlin Vossische Zeitung, Feb. 25, 1930.

Nov. 1930 till Feb. 1931

Baldwin Piano -- Columbia Records

Concert Management Arthur Judson
Steinway Building, New York

New York Herald, Paris Edition, March 5, 1930:

"OLGA DALLAS HEADS LIST OF FINE VOCAL PERFORMANCES"

**In Berlin Debut Attended by American
Ambassador, the Diplomatic and Consular Corps**

DER TAG, Berlin, March 4,
1930

An excellent artist, with a magnificent voice of wide range, full, even up to the top. Through her vibrant and charming interpretations she won her way at once into the hearts of the audience.

DEUTSCHE ZEITUNG, Berlin,
March 8, 1930

A beautiful and well trained voice. The lower tones speak for themselves; the medium register is light and carries well, and the top is strong and sure. What a wonderful gift of nature has been granted this singer!

ZEITUNG, Berlin, March 3,
1930

... Technically on a good road. He has taste and good schooling, combined with a gay and unfettered spirit.



BERLINER TAGEBLATT,
Berlin, March 15, 1930

Olga Dallas used her well founded soprano voice musically, supported by excellent breath control, in the execution of her linguistically manifold program.

DER JUNGDEUTSCHE, Berlin,
March 9, 1930

One follows her with pleasure. The Lullaby from Gretchaninof was sung with perfect taste and real sincerity.

DER WESTEN, Berlin, March
2, 1930

Gifted with enviable material. Offers hope for a brilliant career.

SIGNALE, Berlin, March 5, 1930

In Italian songs, Brahms and Straus she showed fine sentiment and availed herself well of her art. Her renditions were very musical.

Comments from Potsdam Concert, January 8, 1930

POTSDAMER STADTANZEIGER, January 9, 1930

The soprano, Olga Dallas, is a real artist. And the American singer knows how to use her voice and bring out the full value of its rich compass. Her tones are up to the top clear and unforced and especially in the lower registers have a soft velvety quality rarely heard.

She sang in no less than five languages, German, Italian, Russian, English and Spanish, and surprised the critic by the delicate characterization of the different types of songs.

POTSDAMER TAGESZEITUNG, January 9, 1930

Yesterday was a gigantic success for the singer Olga Dallas, with frantic storms of applause and a flood of beautiful flowers.

Above all a charming graceful stage presence, aristocratic, routined in the art, a great magnetism and talent, verve and temperament belong to the singer. She fascinated her audience at once.

The high point of the program was Brahms' Ständchen, which was sung with depth of soul and purity of expression.

**MISS DALLAS WILL REAPPEAR SHORTLY IN BERLIN,
ALSO IN WARSAW, PARIS, AND OTHER CITIES**

The American Singer recently sang at a concert in Warsaw under the auspices of Mme. Pilsudska, wife of Marshal Pilsudski.

DENISHAWN HOUSE A DREAM COME TRUE

A Fulfillment of "Miss Ruth's" Ideas and a Harbor for Her Ideals

We took the Broadway subway to 238th Street, and then, following instructions, hailed a taxi.

"67 Stevenson Place!" we told the driver. He looked bewildered, if one can apply that word to a New York taxi driver.

"Where's that?" We consulted the little chart Edward Lowery, manager for Ruth St. Denis and Ted Shawn, had given us. Then, with a certain amount of enlightenment, "Near Sedgwick Avenue!"

"Hey, buddy," he called to a passing butcher boy, "where's Sedgwick?"

"Top of the hill there!" he pointed ahead. So off we went, through a number of unfamiliar streets, peering at all the lamp-posts, until we came to the top of that hill and to a large reservoir—the Jerome Park Reservoir. The taxi stopped suddenly.

"Where's Stevenson Place?" the driver called out to a coal truck driver.

"Three blocks to your left. Can't miss it!" he yelled over the din of the coal running down the chute.

The left turn was made and soon we came to the third street. We knew instantly we had arrived at Denishawn House. There it stood, an imposing looking building, rather long, with several wings. We rang the first bell and waited. A pleasant-faced woman opened the door. We asked for Miss St. Denis, saying we had an appointment for four o'clock. She informed us with a smile that we were at the wrong door, but she would take us to the main office. So in we went and along a number of halls and through various rooms, which were a part of the girls' dormitory. The chaperon, as she introduced herself, explained that here they accommodated fifteen resident students. Now and then we met one; several were straightening up the dining room, which resembled a well appointed tea room. As we passed the kitchen we caught a glimpse of a generous looking cook, preparing afternoon tea, as we later learned.

What an atmosphere prevailed everywhere! The hangings were cheerful, the furnishings attractive and comfy, and the color schemes warm.

In the office we were introduced to a second congenial young woman, who informed us that Miss St. Denis was waiting in the studio. And what a marvelous studio to work in! The walls were hung with a soft-colored green material, and in one corner of the huge room sat a small group, with a search-light of sun pouring down

tiny green mules rose to greet us with a smile and shake of the hand that made us feel right at home. The red of her gown brought out effectively the premature whiteness of her hair and the blueness of a frank pair of eyes. We were introduced by Miss St. Denis to a young magazine writer and another young woman, a composer, who had been playing some of her compositions for the dancer, who, with her husband, Ted Shawn, now appearing successfully in Europe, is the head of the Denishawn School.

After a few words had been exchanged, the composer, a Miss Bostelmann, was urged to continue. She described a ballet she had written, the story, too, about a bored young princess who falls asleep in a daisy field and dreams that the flowers come to life. The rich man, the poor man, the beggar man, thief, and so on, each a petal, dance for her amusement. Each has his own particular theme, charmingly melodic and varied, and the entire ballet seemed to meet with the unanimous approval of not only Miss St. Denis and her musical director, but all present. During the hearing several other guests had arrived and were seated in low, wicker chairs, completely relaxed in a charming atmosphere.

girls were ready to give their impromptu program.

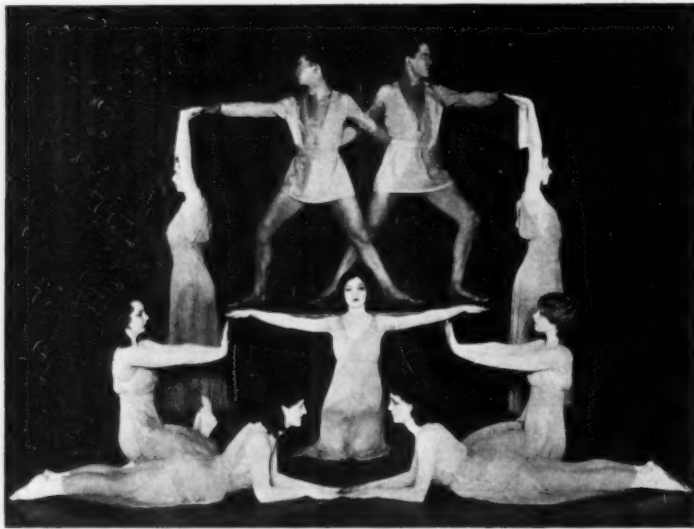
Six or seven beautiful creatures made their appearance and to such music as



MOULDING POETRY, RHYTHM, AND MUSIC IN ITS SIMPLE OUTLINE.



THE STORY TELLER, AN ORIENTAL PICTURE BROUGHT FROM THE FAR EAST.



AN ANCIENT POSE IN THE MODERN MANNER.

upon them from one of the near-by windows. As we advanced toward them, a charming figure in a flaming red Chinese kimono and

Another cheerful looking person, one of Miss St. Denis' assistant teachers, appeared and, in low tones, told Miss St. Denis the

Bach, Chopin and other classics, did exquisite work. Several numbers were notable for their virility and superb rhythm. Perfect training was reflected in every movement. As Miss St. Denis watched them, her own body now and then responding to the music, she chattered informally of what they are aiming to do at the school. The Denishawn Dancers seek to visualize music through the emotions. Particularly effective was a Bach number in which the girls expressed the two distinct voices characteristic of the composition.

Miss St. Denis then called our attention to one of these girls, about whom centers an interesting story. Some eight years ago, while she was making a Canadian tour, a young girl came up to Miss St. Denis after the concert and said:

"Miss St. Denis, I must dance!"

The dancer looked the earnest child over and realized she had some handicaps—no money, no particular facial beauty or bodily grace, but was of a rather stocky build. So she tried to discourage her. Didn't she know it took money to go to New York? And she could not offer her a scholarship then! But the girl was undaunted. She worked her way to the metropolis, via working in restaurants and libraries, in any city on the road to New York, until one morning Miss St. Denis found this same serious-eyed girl literally on her door-step.

"Here I am!" was all she said.

Such determination and courage caught

the interest of Miss St. Denis, or Miss Ruth, as she is more often called. Work began. The girl worked harder than any of the other pupils, most of whom were far more talented. This one seemed, however, to be a glutton for work and knowledge. To support herself she danced in vaudeville acts and is now teaching children in the various near-by apartment houses. Slowly she is forging ahead, and her hope is to do good among her own people, the Jews, expressing religion through the dance.

Miss St. Denis and this young woman had an interesting experience recently. They were invited to appear before a Bronx high school assembly of 3500 children. Some qualms were felt on the part of the principal and teachers as to how the guests would be received. They were generally a restless crew of youngsters. Dancing might be too high-brow. But Miss St. Denis' charm and magnetism, and human understanding, broke the ice for her little talk, which proved instructive and logical to those 3500 students, and when her girls did their numbers the affair turned out to be a real success, so much so that the Denishawn work may be introduced in the school.

Many a flapper has enrolled in Denishawn House to find that there is something more beautiful in life than jazz, a cigarette and flask. Where, of course, they did not realize this, they soon found their way out of the school. The refinement, the training and the conditions governing Denishawn House are bound to have their good effect upon any youngster living there. It is one happy family, headed by Miss St. Denis and Mr. Shawn, both with different temperaments and ideas which, however, conform perfectly with each other and have built a lasting foundation for their ideals and achievements.

To fully describe Miss Ruth and Denishawn House one could not possibly do it in a little more than an hour, so after a cup of tea and some delicious little cakes, we reluctantly withdrew, with a promise to come soon again and learn to know Denishawn House better. The next time, incidentally, the way there will be easier. We know now where and how to get to Stevenson Place!

J. V.

Fox-Jones Combination Delights Another Community

Under the heading "Ethel Fox and Allan Jones Delight Audience with Their Operatic Recital," the Williamsport, Pa., Sun, published the following about the recent concert by these two artists: "Possessing splendid voices and unusual dramatic ability, these two young singers gave numbers from Gounod's Faust and Massenet's Manon in a most enjoyable way. The range and purity of Miss Fox's tones are seconded by the ability with which she interprets the various operatic roles. Mr. Jones gave conclusive proof of his voice's exceptional beauty. Concluded on the high note of operatic drama, the program proved itself throughout exceptionally well interpreted. Miss Fox and Mr. Jones were recalled again and again. Both of the young singers, in addition to the charm of their splendid voices, possess delightful personalities, apparently suited to either operatic or purely recital programs."

RAISA

Exclusive Management:

R. E. JOHNSTON

1451 Broadway

New York

BALDWIN PIANO BRUNSWICK RECORDS

RIMINI

LEVITZKI

PIANIST

Season 1929-1930
October to January in Europe
February to May in America

Concert Management: DANIEL MAYER Inc.

1516-17 Steinway Hall, 113 West 57th Street, New York
Steinway Piano "His Master's Voice" Records

Olga Dallas Is Well Received in Germany

American Soprano Makes Successful Berlin Debut at Bachsaal—Critics Predict Brilliant Future—Concert Attended by American Ambassador and Diplomatic Corps—Heard Previously at Barbarini Palace at Potsdam—Engaged for Other European Appearances

BERLIN.—The many friends of Olga Dallas, well known American soprano, will be glad to learn she is meeting with splendid success in concert in Europe. The critics were most enthusiastic over her Berlin debut on February 27 in Bachsaal, predicting a brilliant career for her in Germany.

As is usual in the case of a dramatic soprano with the rich low notes such as Miss Dallas is endowed with, there were differences of opinion as to what her voice really is. All spoke of her wide range and of the evenness and beauty of her top notes. They agreed on her musicianship, artistry, and her feeling and sentiment, especially in the German lieder and the Russian numbers. The critics were also amazed at her linguistic versatility for she sang in five languages, Italian, German, French, Spanish and Russian, all of which she speaks fluently.

At the end of the program Miss Dallas rendered her encores in English, in honor of the new American Ambassador, Frederic M. Sackett of Kentucky, who was present with a party of friends, also the Embassy staff. She sang My Old Kentucky Home and Water Boy at the request of the Ambassador. The Negro Spirituals, which Miss Dallas, being a southern girl, does so well, were enthusiastically received.

The audience, one of the season's largest in Bachsaal, also included many prominent members of the diplomatic set, a number of German officials, a large contingent from Berlin society and the American Colony.

Noticeable in the audience were a large number of the old German aristocracy from Potsdam, the former site of the Imperial court. This circle, which remains strictly aloof from the public eye since the advent of the Republic, had been wildly enthusiastic over Miss Dallas' concert on January 8 in the Barbarini Palace at Potsdam. This palace, famous as the residence of the favorite of one of the former emperors, has seldom witnessed, it is said, the storms of applause and enthusiasm such as was awarded Miss Dallas by her audience, composed principally of former German royalty.

At the end of the program they crowded to the stage and compelled her to give encore after encore—twelve in all.

Miss Dallas plans to remain in Europe for two or three years more in concert and opera. She will be heard in Bucharest, Budapest and other Balkan and European capitals this spring. In the autumn she is engaged for a concert tour in Warsaw and other Polish cities.

R. E. B.

Carl Busch's Many Activities

Carl Busch, well known composer and pedagog, has been unanimously elected an honorary member of the American Bandmasters' Association. According to the secretary of the association, Mr. Busch and John Philip Sousa are its only honorary members. The distinction was conferred on Mr. Busch "because of the great interest he has shown in the band and because of his international reputation as a musician."

The season has been exceptionally busy for Mr. Busch, who has large classes at the Kansas City-Horner Conservatory of Music, and whose activities will keep him occupied throughout the spring and summer. On April 24 and 25, he officiated as judge at the interstate high school contest at Pittsburg, Kas. On May 2, he will go to Ann Arbor,

Mich., to judge the Michigan state orchestra contests, and on May 7 he will conduct the prologue to his *The Passing of Arthur* in the Horner Conservatory's spring festival at the Shubert Theater. May 29 and 31 will again find him as contest judge, this time at Lincoln, Nebr., for the national high school orchestra contest.

Mr. Busch will leave Kansas City on June 10, for Notre Dame, Ind., where he will again conduct a summer class, and on August 10, he goes to the band camp at Interlochen, Mich., to conduct the first performance of his *Suite for Band*, his adaptation for strings of his setting of *Old Folks at Home*, and the prologue of *The Passing of Arthur*. He will begin his teaching at Battle Creek, Mich., August 15, returning to Kansas City the end of September.

Yeatman Griffith Singer Heard in Successful Recital

Florence Brock, assisted by Mildred Gardner, composer and accompanist, gave her



FLORENCE BROCK,
coloratura soprano.

third recital in Philosophy Hall, Columbia University, New York City, on April 9.

Miss Brock is from Shreveport, La., and possesses a voice of limpid quality, under excellent control, brilliant in florid passages with an exceptional sustained legato. She was heard in a most exacting program.

Miss Brock has spent the past two years and a half in New York City, studying with Yeatman Griffith, noted vocal pedagog. Mildred Gardner assisted delightfully at the piano, giving excellent support. Her two numbers, *The Lake* and *My Star*, were most enthusiastically received. Miss Gardner has accompanied in the New York studios of Yeatman Griffith for a number of seasons.

Philadelphia Opera's Preliminary Announcement

Mrs. Joseph Leidy, president of the Philadelphia Grand Opera Company, announces that during next season, the company, which is affiliated with the Curtis Institute of Music, will present eighteen performances at the Academy of Music in Philadelphia. The dates scheduled are October 16, 23, 30; November 6, 13, 27; December 4, 11, 20; January 15; February 5, 26; March 5, 12, 19, 26; April 9 and 16, all of them Thursday evening performances, with the exception of one Saturday matinee (December 20).

The forthcoming season will mark the entry of the Philadelphia Grand Opera Company into the ranks of permanent resident grand opera companies, having artists, chorus and ballet under exclusive contract for the entire season.

Seibert-Wohlsen-Gold Program

Henry F. Seibert, organist; Mrs. Luther Wohlsen, soprano; and Rev. Howard R. Gold, pastor, associated in A Service of Music, April 6, at Trinity Lutheran Church, New Rochelle, N. Y. A well planned program included hymns; vocal solos, *Hear My Prayer* (Mendelssohn) and *The Cross of Calvary* (Gounod); also organ works by Bernap, Schubert, Handel, Ravanello, Bach, Wagner and Dickinson, closing with the appropriate A Mighty Fortress is Our God (Faulkes). The varied program was greatly enjoyed, much applause being awarded the participants, chief of whom was Mr. Seibert; his fine reputation as organist of the Town Hall, and as recital organist, is well known.



HENRY F.
SEIBERT,

who has been retained as official organist of the Town Hall, New York, for next season, his third year there. His contract calls for sixteen recitals on Friday evenings, beginning the middle of November. Recently the Town Hall bulletin contained this caption, "The organ recitals are being enjoyed as never before."

On Palm Sunday his Holy Trinity Lutheran Church choir presented Dubois' *The Seven Last Words of Christ*, the soloists being Louise Lerch, soprano; Viola Silva, alto; Edward Molitore, tenor, and Donald Pirnie, bass.

ESTELLE LIEBLING SCHOOL OF SINGING

145 West 55th Street

New York

SUMMER SESSION

in New York

begins August 4th

Miss Liebling will be
teaching at the

CHICAGO MUSICAL COLLEGE

Chicago

for six weeks

JUNE 23rd to AUGUST 2nd

Artists Everywhere

Olga Averino has been engaged by the Mendelssohn Club, of Albany, N. Y., Frank Sill Rogers, director, for a concert appearance in that city on February 26, 1931. Since her very successful New York debut on October 30 last, Mme. Averino has sung in Washington, D. C., Worcester, Mass., Providence, R. I., and Boston, Mass. (St. Botolph Club and Chilton Club).

Barre Hill, Chicago Civic Opera baritone, was heard in recital at Duluth, Minn., April 28. On May 4 he will sing at the University of Kentucky, Lexington, while the next day the young baritone will sing the role of Henri in *The Chimes of Normandy*, in the production sponsored by the Chicago Civic Opera Company in that city. He was guest artist for the Sarah Hackett Stevenson Memorial, April 27, at the Chicago Women's Club.

The **Budapest String Quartet**, which is to make its first American concert tour next season, under the management of Annie Friedberg, has just added another engagement to its fast-growing list of bookings, a concert with the Buffalo Symphony Society.

Franklyn Carnahan, well-known pianist of Cleveland, arranged the Sunday musicales given during this season at the Lake Shore Hotel in that city. Under his direction the following artists appeared: Marie Simmelink Fraft, Helen Schuele Spooner, Mrs. Carl Kettleman, Mrs. M. Bernstein, Ruth Davis Fuller, Edith Fletcher, Mrs. Heenan Elliot, sopranos; Grace Toy Davidson, contralto; Cassius Chapel and Vincent St. John, tenors; Martin Richardson and Paul Flood, baritones; Theodore Rautenberg, Miriam Nagusky and Clemens Faber, violinists; Charles Ruetschi, Ruth Richardson, Winifred Rader, Estelle Rau, Dora Flood and Rosa Widder, pianists; Ruth Noyes, harpist; Heenan Elliot and Mrs. Carl Hamburger, readers, and the Cleveland Ladies Chorus, William Albert Hughes, director.

Richard Crooks has been re-engaged by the Cincinnati Symphony Orchestra for a pair of concerts next season, on November 7 and 8. The tenor, who has been singing regularly in Europe in September, October and November for the last four or five seasons, will devote that time to America during the 1930-31 season.

Blanche Da Costa, soprano, gave a recital recently in the Brown Palace Hotel ballroom, in Denver, Colo., before a sold-out house. She held her audience completely under the sway of her voice in her singing of Old English, Italian, Russian, French, German and American songs. The soprano is to give another recital in Denver on June 13, and two days later will leave for a motor trip to New York.

Yelky d'Aranyi, Hungarian violinist, who had to cancel her American tour this season because of severe illness, has called her manager, Annie Friedberg, that she will return on February 1 to remain for two months in this country in addition to her solo concert appearances. Miss d'Aranyi has been booked for a joint recital with Myra Hess at Princeton University.

Sue Harvard included among her recent engagements an appearance as soloist with the Columbia University Choral Society at Carnegie Hall, New York, on April 30, in a performance of King Olaf, with Dan Beddoe as tenor soloist. On May 6, the soprano is to give a joint recital with Percy Grainger at Huntington, Pa.

Allan Jones, due to his success on former appearances, has been re-engaged by the St. Cecilia Club of New York, Victor Harris, conductor, for another performance, on January 20 next.

George Knisely, baritone, has returned from a tour which took him through Virginia, Pennsylvania, New York, Ohio, Indiana, Illinois, Missouri, Kansas and Oklahoma.

Arthur Kraft recently sang the Redemption at Altoona, Pa., at twelve hours' notice, substituting for the tenor who was originally engaged but was taken ill. Another engagement which proved to be rather an unusual event was at the Blackstone Hotel in Chicago during the recent blizzard. Only part of the chorus arrived, while Mr. Kraft's accompanist, William Hughes, who was due to arrive from Kansas that afternoon, did not put in an appearance at all. Fortunately, however, Greta Allum, a song of whose still in manuscript was programmed, was in the audience, and without rehearsal consented to accompany the tenor, and both singer and accompanist were rewarded with the most enthusiastic applause. On April 25 Mr. Kraft appeared on a program in East Orange and two days later sang the Elijah in Newark, N. J.

Mae Mackie, contralto, appeared as soloist with the Traymore Concert Orchestra, William Madden, conductor, at the Sunday evening musicale at the Hotel Traymore, Atlantic City, on April 13. She was heard in numbers by Lehmann, Aubert, Gounod, Bizet, Kursteiner, Moussorgsky and Gretchaninoff, and, despite the fact that the program was broadcast and therefore the time limited, she was obliged to add two encores. **Florence Turner Maley**, composer, is opening a studio in Steinway Hall, where she will devote some of her time to teaching.

David Mannes, who is a trustee of Fisk University, attended with Mrs. Mannes the annual Festival of Music and Fine Arts of the Nashville, Tenn., university for colored people, presiding over the program on April 26.

Mary Miller Mount, in addition to her teaching and concert activities, also is busy with radio appearances. On April 19 this well-known pianist-accompanist was heard in a radio recital with Marguerite Barr, contralto, over station WHAT, while every Sunday evening at ten o'clock finds her broadcasting a half-hour program from the same station with Jeno de Donath, violinist. Mrs. Mount's pupil, Violet Crandall, pianist, also was heard recently over the radio, from station station WLIT, in the Public Ledger concert.

Vera Nette, vocal teacher, recently presented several pupils from the New York College of Music, where she has been in the voice department for seven years. Winifred Welton, soprano, sang at the last New York College of Music concert in Grand Central Palace, and she also broadcasts weekly from station WCDA (Mr. Gallo's station). Mildred Williams, mezzo-soprano, is soloist with the Methodist-Protestant Church, Roseland, N. J. Consuello Corley, soprano, appeared recently for the mass meeting of St. Luke's Thirkill Church, Jersey City.

N. Lindsay Norden, organist and choir director of the First Presbyterian Church in Germantown, presented a special Easter musical service at the church on Sunday evening, April 20, when works by S. Wesley Sears, Jules Granier, Charles Chauvet, Sir Joseph Barnby and William Arms Fisher were given.

Ruggiero Ricci, phenomenal boy violinist, has been engaged by the well known local manager, James Devoe, of Detroit, for appearances next season in Columbus, October 22; Buffalo, November 6; Detroit, December 6; and Cleveland, December 9. A Toronto date will also follow.

Anna Robenne, vocal pupil of Mme. Romanoff, gave a recital in Steinway Hall, New York, April 15. She sang in eight languages, to the accompaniments of Victor Zieber.

Emma Roberts, well known contralto, appeared as soloist with the Barrere Little Symphony at Milburn, N. J., on April 27.

Carl M. Roeder recently published an interesting article on Power of Suggestion in Teaching, containing the benefit of many years experience as piano instructor. Two interesting cuts accompany the article, the one a snapshot of himself, the other a view of the Barrington School, Mass., where he holds summer classes.

Max Rosen, who recently came under the management of Annie Friedberg, is to be busy fulfilling concert dates even during the summer. An engagement just booked for the violinist is at Ocean Grove Auditorium on July 19.

Elliott Schenck's Light of Asia music was broadcast by the French Trio, station WABC, on April 12.

The **Schubert Club**, Edward H. Margeson, conductor, presented an effective program at the Grace Congregational Church on Palm Sunday afternoon. This excellent choral organization of negro voices has appeared in concert on numerous occasions in New York and always with artistic success. At the Palm Sunday service the club was assisted by Felix Weir, violinist, and Olyve Jeter, pianist. Several of the programmed numbers were by Mr. Margeson—Larghetto, for violin; Parted, a vocal duet; Rhapsody on Negro Themes, for violin and piano, and Hark, Hark, My Soul, for mixed voices.

Henry F. Seibert, organist of Town Hall, New York, played the last recital there on March 28, in conjunction with a lecture by the Hon. Frank Kellogg. He was heard in works by Bach, Yon, Wagner, Handel, Kinder and Stoughton. On April 13 at Holy Trinity Lutheran Church, Central Park West, The Seven Last Words (Dubois) was sung by the choir under his direction, the members of the choir being Louise Lerch, soprano; Edward Molitor, tenor; Vila Silva, alto, and Donald Pirnie, bass.

Dora Becker Shaffer, violinist, was announced to give three lectures on the violin in the Newark, N. J., public schools, these being in the series of educational music lectures under the supervision of A. G. Balcom. Subjects of the Becker Shaffer lectures were The Development of Violin Literature, The National Characteristics of Violin Music, and Descriptive Violin Music, all accompanied with musical illustrations.

Alma Simpson has sent the MUSICAL COURIER a card, post-marked Seville, where she is gathering new material for her Spanish programs.

Ethelynde Smith was heard in a recital under the auspices of the Ladies Morning Musical Club of St. John, N. B., on her recent concert tour of Canada. She presented her Songs of Many Nations program, which, as usual, afforded great pleasure to her audience. So insistent was the applause that the soprano had to give six encores.

Percy Rector Stephens studio in New York recently was the scene of two interesting recitals on successive Monday evenings. Paul Dannenman, baritone, was heard there on the evening of April 7 and the following week Jeanne Laval, contralto, presented a program.

Lily Strickland was honor guest at the reception given April 11 by Joseph Regneas at his residence-studio. She was at the piano when Nevada Van der Veer sang her songs, many of which were inspired by her recent sojourn in the Orient. Mme. Van der Veer sang like the consummate artist she is, with every attention to detail, warmth of temperament and beauty of style. The printed list included Songs of India—Lall, Night Song, Lament, Genandra; Songs from the High Hills—by Jhelem's Stream, O Little Drum, Mir Jahan, Here in the High Hills, At Eve I Heard a Flute, Chota Baba, Djonalas. In the large company of guests were many persons conspicuous in the musical and business worlds.

Willem Van Hoogstraten has completed his fifth season as conductor of the Portland Symphony Orchestra and his second year of teaching at the University of Oregon, directing classes in conducting and in orchestra training, and has sailed for a vacation of two and a half months abroad. Upon his return to New York, he will start his ninth consecutive year at the Stadium on July 7, conducting the first three and the last two weeks of the season. Between his New York sessions, Mr. Van Hoogstraten will go to the Coast to direct two concerts in San Francisco and two in San Mateo, this being his first appearance in the former city.

Jeannette Vreeland already has been engaged by the Philadelphia Orchestra to sing the soprano part in the Bach St. Matthew Passion to be given in Philadelphia on March 13, 14 and 16 next season. This work is one in which Miss Vreeland has sung at numerous important orchestral and choral concerts in the past.


Annabelle Wood, pianist, gave three high class programs at the American Institute of Applied Music headquarters on Saturdays in April, playing music ranging from Bach and Scarlatti through Mozart, Mendelssohn, Brahms, Liszt and the moderns, Ravel, Rhene-Baton, Debussy, and others. Twenty-one composers' names appeared on the three programs, which greatly interested the invited company.

Phyllis Krauter Inspires Critic

The power of the artist to put hearers into transports of reverie and imagination was remarkably illustrated by the effect of Phyllis Krauter's art on the music critic of the Columbus, Ohio, State Journal, when the young cellist played there recently with the Minneapolis Symphony. An excerpt from the criticism follows: "The cello was a sportive, tender-hearted gamine who wandered in the woods, singing to herself and noticing each new thing. Behind her and about her were the tall and leafy trees, echoing her wonder and answering her silence with sighs. Sometimes the cello spoke with a wide bass note, sometimes with power that carried one along in its wake. But always there was that perfect concord of spirit between the solo instrument and the great, restrained accompaniment."

Activities of Marianne Genet

At the New York Federation of Music Clubs State Convention in Rochester, April 2-5, two compositions by Marianne Genet were programmed, namely, Invocation of Isis and At Night on the Terrace High. Miss Genet also was represented on several programs during the meeting of the League of American Pen Women in Washington. On April 22 she was guest of honor at a dinner at the Arts Club. At the official concert on the 24th, her Arabian Caravan Suite for tenor and soprano was given its first performance, with obligatos by the National String Quartet, and at still another concert her Sea Love was performed by a male chorus.



ILZA NIEMACK
Violinist
CIVIC CONCERT SERVICE
20 Wacker Drive Bldg.,
Chicago, Ill.

ALICE EVERSMAN
EUROPEAN CONCERT BUREAU

HOTEL FOYOT PARIS, FRANCE
Personal address:
70 LIBERTY AVENUE,
NEW ROCHELLE, N. Y.
Telephone Hamilton 4148

MALATESTA
BARITONE METROPOLITAN OPERA COMPANY
VOICE PLACING—COACHING—OPERA—CONCERT
Studio: 215 West 88th Street, New York City Tel. Schuyler 6390

ARTHUR HACKETT
CONCERT TENOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Steinway Hall, New York
Studio: Steinway Hall, New York Telephone: Cathedral 1663



EDGAR

SHELTON

PIANIST
Exclusive Management
ANNIE FRIEDBERG
Fisk Bldg. New York
Steinway Piano

N. F. of M. C. Directors Meet at Charleston

(Continued from page 5)

each member of the Military Affairs Committee of the Senate and House of Representatives, said letter stating that the executive board is convinced that its passage would effect immediate improvement in the efficiency of our army bands. The bill provides for the selection of a chief bandmaster who shall have the rank of a major, and the appointment of bandmaster, said appointment subject to physical and musical requirements.

The abandonment of the Army Music School is considered a mistake by the National Board, since commissioned bandmasters should be fully qualified under army supervision. The fact that but ten out of 250 band leaders were commissioned during the World War after examination by Walter Damrosch, proves the need of army supervision of music. Major Simon A. Dapp, band leader, 8th Infantry, Fort Moultrie, S. C., one of the ten successful band leaders, addressed the board concerning the bill.

Albert N. Hoxie was elected a member of the board.

Lillian Birmingham, local chairman of the biennial convention to be held in San Francisco, June 20 to 27, 1931, brought news of extensive plans being made by San Francisco for presentation of an American Opera, the National Federation of Music Clubs' prize symphonic composition by the San Francisco Symphony Orchestra, and of the Federation prize chorus for women.

The Male Lyric Chorus of Milwaukee, consisting of 100 men, and directed by Alfred Hiles Bergen, has made definite plans to appear at the San Francisco biennial convention.

The National Federation of Music Clubs is announcing a \$1,000 award for a symphony, a \$500 award for a women's chorus, and a \$500 award for a violin, cello, and piano trio. Virginia Anderson, Providence, R. I., is directing this composition competition for American composers.

At the conclusion of the board meeting, fifteen members of the board went to Atlanta, Ga. Here they were delightfully entertained at luncheon at the Piedmont Driving Club by members of the Atlanta Music Club, Mrs. Wilmer L. Moore, president, Mrs. Cliff Hatcher, past president and chairman of the luncheon, Mrs. De Los Hill, past president and national board member, and other officers and chairmen of this club of 1400 members.

Upon invitation of the New York Federation of Music Clubs and the Women's International Exposition, the board will hold its fall meeting in New York City the week of November 17.

The Pangracs in Concert

Prof. Francis Pangrac, tenor, and Anna Fuka Pangrac, pianist-accompanist, were featured of the concert given in the Bronx on April 6 under the auspices of the St. Adalbert's Church Choir. These two musicians arranged the entire second part of the program, and again displayed the fine art for which they are so well known. For the first group Mme. Pangrac was the accompanist for Panna Helena Dlouhy, soprano, who sang numbers by Dvorak, Lehmann and Marchesi. Mme. Pangrac then was heard in two preludes and a polonaise by Chopin and Dvorak's Tittle Tattle. Prof. Pangrac, accompanied by Mme. Pangrac, came next on the program and gave pleasure in several tenor solos, including Amarilli, Caccini; Swing Low, Sweet Chariot, Burleigh, and Krakowiak, Krakow. The final group was made up of a cappella motets sung by the Pangrac a Cappella Ensemble under the direction of Prof. Pangrac.

On Good Friday Prof. Pangrac directed the choir at St. Joseph's Church in a program of a cappella music.

Hampton Choir Tour Opens

The Hampton Choir is beginning its European tour, under direction of Albert Morini, on May 3, at Queen's Hall, London, under the patronage of Hon. Charles Dawes. A second appearance in the capital follows on May 11, at Royal Albert Hall.

May 5 they will sing in Brussels, under the patronage of Hugh Gibson, American ambassador, and on May 9 in Amsterdam. Paris will have them on the 14th, with Hon. Walter Edge in attendance, and the 20th will find them in Berlin giving a concert. The tour also includes Vienna, Zurich, Geneva, Cologne, Hamburg, Dresden, Munich, Anvers, The Hague, Rotterdam, etc.

Sektberg Conducts Plainfield Chorus

The second annual concert of the Plainfield (N. J.) Choral Club, Willard Sektberg, conductor, was held in April. A varied program, including numbers by Parker, Mendelssohn, Brahms, Rimsky-Korsakoff, Rubinstein and Holst was presented by the eighty singers, who sang with fine precision and unity of attack, beauty of shading, and a



GLADYS AXMAN.

After an oil portrait by the Dutch painter Engers, now in New York. The costume is colorful, being a Persian robe in yellow, red and green.

fine esprit de corps. The soloists were Michel Gusikoff, violinist; Berty Jenny, mezzo-soprano, and Mary Seiler, harpist. Each artist was heard in solos, and all three joined the chorus in the Rubinstein number. Frank Chatterton was the able accompanist.

Another Beduschi Artist-Pupil Succeeds

Another artist-pupil from the Beduschi Studio in Chicago to win success is Giuseppe Lazarini, Italian tenor, who made a brilliant debut on Easter Sunday at the Edgewater Beach Hotel during the Twilight Concert hour. The tenor sang Questa o Quella and La Donna e Mobile from Rigoletto, Ay, Ay, Ay, a Mexican folk song, and some Spanish numbers, receiving storms of enthusiastic applause from the large audience and many telephone calls of congratulations, the concert having been broadcast.

During the course of a banquet given by the president and employees of the Rock-Road Construction Company recently, Mr. Lazzarini sang several numbers. He displayed so much talent and such a fine voice that President Nanini became especially interested in him and offered to finance a course of study.

Sig. Umberto Beduschi, formerly an eminent operatic tenor in Italy, was chosen to train Mr. Lazzarini. During the short time in which he has studied he has shown himself the possessor of a voice of beautiful timbre, flexibility and power, with natural musical and interpretative ability of a high order. He has mastered a thorough course in solfeggio with Amanda MacDonald, Maestro Beduschi's accompanist and assistant, and has learned a number of leading tenor roles in opera, besides making several successful public appearances. Mr. Lazzarini expects to continue his studies with Maestro Beduschi with a view to an operatic career.

Ariel Gross Artist Directs Chorus and Glee Club

An interesting and well arranged program was presented at the Sayville High School on April 11 by the senior and junior orchestras, the Chorus and Glee Club and two soloists. Ella Van Deusen directed the High School Chorus and Glee Club, a task for which she is well equipped both by training and inclination. She is a graduate of the American Institute of Normal Methods, and at the present time is studying piano and harmony with Ariel Gross in Carnegie Hall, New York.

The High School Chorus, under Miss Van Deusen's direction, sang arrangements by Gena Branscombe and Victor Harris of numbers by Beethoven and Ethelbert Nevin, and the Chorus and Glee Club collaborated in presenting Mendelssohn's The Maybell and the Flowers and Ambrose Thomas' Lords and Ladies All Are We, both of them in arrangements by Ralph L. Baldwin.

Modern Music, April Issue

The April number of Modern Music, just issued by the League of Composers, has an article by Boris de Schloezer explaining what is meant by the expression "To Understand Music." This is the opening section of Mr. de Schloezer's new book entitled The Musical World.

Paul Pisk, Viennese scholar, makes a thorough musical and dramatic examination of Schoenberg's new opera, From One Day To Another; H. H. Stuckenschmidt discusses Ernst Krenek's opera, Life of Orestes; Edwin Evans writes about the young English composers, Lambert and Walton; Dane Rudhyar presents the mystic's point of view in

music; Raymond Petit writes a review of La Musique Moderne by Aveline; Marion Bauer reviews Henry Cowell's book, New Musical Resources, and Willi Reich of Berlin gives a description of a new work by Alban Berg, Der Wein.

Sammis-MacDermid Presents Two Young Artists

The March recital in Sibyl Sammis-MacDermid's Sherman Square studio was given by Helen Huffard, a young soprano with coloratura tendencies, especially noteworthy in the aria from the Pearl of Brazil. Miss Huffard's program contained also numbers of broader sweep and intensity which she delivered with splendid vocalization and effectiveness, including the aria from Louise. She was much applauded by the large company.

At the National Arts Club, March 29, Mrs. MacDermid presented Helen Clymer in a taxing program which included modern Italian and French as well as German and American songs calculated to display the versatility of the young soprano. Miss Clymer set her audience at ease with the conviction that she was equal to the task and the recital closed with an enthusiastic reception for the singer. Johnnie Hereford Lambert was the excellent accompanist on both occasions.

Theodore Stearns Home Again

Theodore Stearns, composer and musical critic and essayist, returned to America last week after a three years' residence in Germany, where he went as a Fellow of the Guggenheim Foundation, in 1927. In addition to the production of his Snowbird, at the Dresden Opera, Mr. Stearns also succeeded in premiering his Suite Caprese, for orchestra, at Oslo, Norway, by command of the King of Norway. In January, 1931, the San Francisco Orchestra will give the first hearing of Stearns' The Story of a Mother, for orchestra and soprano, based on a text

from Hans Christian Andersen's tales. "I have a trunk full of other new material from my pen," Mr. Stearns told the MUSICAL COURIER, "and I would like the tone film and theatrical producers to know it."

Titta Ruffo's European Successes

Reports from Europe tell of the sensational success which Titta Ruffo has been having throughout Europe. His performances in opera and concert have everywhere been sold out and reengagements insisted upon by local managers.

Ruffo's appearances have been in Paris, Vienna, Bucharest, Warsaw, Bruxelles, Lemberg and Budapest. It is of interest to note that his singing films, made for the Metro-Goldwyn, were being shown in all the above towns simultaneously with his operatic and concert appearances.

HELEN SCOVILLE

Pianist



From under her fabulously clever fingers, led by the finest thoughts, came music which was a delight to hear.—*Bb in Sachsische Arbeiter, Leipzig.*

... a technically significant, fine, sensitive and profoundly musical pianist.—*A. in Leipziger Neuste Nachrichten.*

... an artistically finished and really superior pianist.—*A. B. in Neue Leipziger Zeitung.*

... she penetrates deeply into the thoughts of the music and possesses a most perfect technique.—*Smg. in Bunte Blätter Leipzig.*

... possesses not only the spiritual understanding but also the necessary fine feeling in her fingertips.—*Deutsche Allgemeine Zeitung, Berlin.*

... her interpretations are captivating and full of temperament.—*Germania, Berlin.*

... an excellent pianist, a real virtuoso with masculine power and a very refined touch.—*U. M. in Nationen, Oslo.*

... possesses technical perfection and masculine power.—*Tidningen, Stockholm.*

... This artist has a great pictorial faculty and a vivid imagination.—*Socialdem, Copenhagen.*

Address Secretary
1412 Steinway Hall, New York

THE CORNISH SCHOOL

DRAMA — MUSIC — DANCE

Nellie C. Cornish, Director



Catalog on request.

Summer Session
June 23d to August 2d, 1930
Classes in
Drama, Music, Dance, Dal-
croze Eurythmics, Painting,
Commercial Art, Languages,
Normal Course for Teach-
ers.
Fall Term, September 23d

Dept. 2, SEATTLE, WASHINGTON

SUMMER MAS

JUNE 23 TO AUGUST

PERCY GRAINGER

WORLD RENOWNED PIANIST

FRANTZ PROSCHOWSKI

INTERNATIONALLY KNOWN MASTER TEACHER
OF SINGING

LE

FAMO

RICHARD HAGEMAN

NOTED COACH AND ACCOMPANIST

ALEXANDER RAAB

EMINENT HUNGARIAN PIANIST (Mar. 1 to Sept. 1)

EDWAR

RENOWNED A

ESTELLE LIEBLING

DISTINGUISHED TEACHER OF SINGERS

CAPTAIN A. R. GISH

NATIONALLY KNOWN BAND MASTER

GRAH

EMINENT TE.

Only Members of the Faculty Teaching This Summer Are Listed on This Page (Arranged Alphabetically)

PIANO

Vera Kaplun-Aronson
Maurice Aronson
Willie Bee Atkinson
Viola Cole-Audet
Lawrence Beste
Elsie Barge
John J. Blackmore
Moissaye Boguslawski
Lillian Boguslawski
Frances Bohannon
Mary Rives Brown
Gordon Campbell
Julia Lois Caruthers
Mabelle L. Case
Anna Ring Clauson
Edward Collins
Kenneth Cummings
Clara T. Dailey
Marjorie Dwyer
Evalie Martin Fisher
Loretta Ford
Frances Frothingham
Helen Gannon
Ruby Ginsburg
Percy Grainger
Helen Greenebaum
Alice Hackett
Charles D. Hahn
Myrtle Hahn
Eudora B. Harbers
Jewell Harned
Frederick Harwood
Mabel Wrede Hunter
Sarah Isaacs
Herbert Johnson
Florence Booco Johnson
Myra Seifert Johnson
Carrie D. Keil

Dorothy Kendrick
Max Kramm
Grace Levinson
Stanley Levey
Celene Loveland
Margaret E. MacConachie
Louise McCoy
Louise MacDowell
Mollie Margolies
Marian Douglas Martin
Della Tully Matthews
Beulah Christian Mayher
Laura Neel
Mrs. Hal Holt Peel
Lillian Powers
Eugen Putnam
Alexander Raab
Bess Resseguie
André Skalski
Estella A. Striplin
Adelaide Sanford
Gaylord Sanford
Clara Siegel
Walter David Smith
Rose Sorkin
Mrs. L. I. Taylor
Gertrude Towbin
Mary Voorhees
Annette Walsh
Jane Waterman
C. Gordon Wedertz
Merle McCarty West
Elisabeth J. Wiley
Stephen B. Williams
Giula Williams
Gertrude Williamson
Esther Mills Wood

Lyman Ackley
Aurelia Arimondi
Arch Bailey
Frances Hovey Bergh
Nina Bolmar
Gordon Campbell
Ella Cave
Faye Crowell
L. N. Dailey
Herman DeVries
Myrtle Dunn
Beatrice Dyke
Ernest Edwards
Robert Everhart
Willis Fleetwood
Mrs. Willis Fleetwood
Effie Cline Fones
L. D. Frey
Rose Lutiger Gannon
Maude Gutzmier
Alice Hackett
Richard Hageman
Mabel Sharp Herdier
Elsie Kincheloe
Julia LeVine

VOICE

Estelle Liebling
Albert Lukken
Margaret E. MacConachie
Helen R. Marshall
Pauline Castleman Morris
Jessie Waters Northrup
Ralph Page
Lillian H. Polley
Frantz Proschowski
Francesca Proschowski
Graham Reed
Mrs. C. M. Robertson
Camille Robinette
Marie Dewild Scott
Clark E. Snell
Ellis E. Snyder
Estella A. Striplin
George Stump
George Sutton
Mary W. Titus
Isaac Van Grove
Carl J. Waterman
Vernon Williams
Wm. James Work

VIOLIN

Cora Cook
Lois Dyson
Mrs. John L. Eckel
Max Fischel
Margaret Fried
Maurice Goldblatt
Nan Gordon-Hood
Guy Hartle
Ray Huntington
Victor H. Jindra
Ruth Keppel
Victor Kuzdo

Christian Lyngby
John McKenzie
Rudolph Reiners
Harry H. Ryan
Leon Sametini
L. Dean Sands
Editha Todd
Mary Towbin
Anah Webb
Michel Wilkomirski
Jacob Wolf

VOCAL COACHING

Blanche Barbot

CHURCH AND CON ORGAN

Charles H. Demorest
C. Gordon Wedertz

MOVING PICTU ORGAN

Charles H. Demorest
Helen Greenebaum

VIOLONCELLO

Ennio Bolognini
Goldie Gross

VIOLA

Maurice Goldblatt

HARMONY, COM TION, COUNTER ORCHESTRATION, CANON AND FUG

Gustav Dunkelberger
Laura D. Harris
Dr. Wesley LaViolette
Jane Waterman
Franklin Madsen

STUDENT DORMITORIES

Artistic and comfortable accommodations for men and women in college building. Piano furnished with each room. Early reservation necessary.

SELF-HELP OPPORTUNITIES

Many self-help opportunities such as radio, movie-theatre, concert, church, orchestra, accompanying and part time positions are available to students in Chicago. Placement Bureau.

FALL SEMESTER OPENS SEPT. 15

CHICAGO MUS

70 EAST VAN BUREN STREET (CHICAGO MUSICAL COLLEGE BUILDING) CHICAGO, ILL

WINTER SCHOOL

2, 1930 (SIX WEEKS)

SAMETINI

VIOLINIST AND TEACHER

HERMAN DEVRIES

MASTER OPERA COACH AND
VOCAL INSTRUCTOR

FATHER FINN

NOTED AUTHORITY ON LITURGICAL MUSIC

COLLINS

PIANIST

MOISSAYE BOGUSLAWSKI

FAMOUS RUSSIAN PIANIST

ANDRÉ SKALSKI

FAMOUS POLISH PIANIST AND CONDUCTOR

REED

OF TEACHERS

MAURICE ARONSON

WELL KNOWN TEACHER OF TEACHERS

W. OTTO MIESSNER

CLASS PIANO AND PUBLIC SCHOOL MUSIC

REPERTOIRE-INTERPRETATION CLASSES

Vocal
Frantz Proschowski
Richard Hageman
Arch Bailey
Estelle Lieblich

Violin
Leon Sametini

Piano
Percy Grainger
Alexander Raab
André Skalski
Maurice Aronson
Mollie Margolies

TEACHERS' NORMAL COURSES

Vocal
Frantz Proschowski
Graham Reed
Estelle Lieblich

Piano
Percy Grainger
Moissaye Boguslawski
Edward Collins
Julia Lois Caruthers
Alexander Raab
André Skalski
W. Otto Miessner

Violin
Leon Sametini
Max Fischel

OPERA CLASSES (Repertoire, Action)

Isaac Van Grove
Herman DeVries

ACCOMPANYING CLASSES (Voice, Violin, Opera)

Richard Hageman

LITURGICAL MUSIC COURSE CHORAL TECHNIQUE

Father W. J. Finn

ORCHESTRAL AND OPERATIC CON- DUCTING

André Skalski

HISTORY OF MUSIC

Wesley LaViolette

PUBLIC SCHOOL MUSIC CLASS PIANO INSTRUCTION BATON AND CHORAL CONDUCTING

W. Otto Miessner

Hobart Sommers

MOVIE-TONE COURSE VOCAL COURSE FOR SUPERVISORS

Frantz Proschowski

SCHOOL BANDMASTERS' COURSE

BAND INSTRUMENT CLASSES

TECHNIQUE OF THE BATON

CONDUCTING

ENSEMBLE AND BAND ORGANIZATION

Captain A. R. Gish

J. C. McCaules

SCHOOL OF THE THEATRE

DRAMATIC ART AND EXPRESSION

Mabel L. Howatt

Walton Pyre

Helen Striblin Pyre

David W. Gavin

DANCING (Toe, Ballet, Clog, Buck, Eccen- tric, Interpretative)

Cecille Jean Barnett

CHICAGO MUSICAL COLLEGE SYMPHONY ORCHESTRA—Leon Sametini, Director
All orchestra instruments not named above are taught by members of the Chicago Symphony Orchestra

CONCERT, LYCEUM, CHAUTAUQUA

Mabel L. Howatt

DALCROZE EURYTHMICS

Anne Bryan

SOLFEGGIO

EAR TRAINING

Franklin Madsen

RADIO BROADCASTING COURSE

Arch Bailey

MUSIC APPRECIATION

Margaret Streeter

SCHOOL ORCHESTRA LEADERS' COURSE

ORCHESTRA INSTRUMENT CLASSES

ORCHESTRAL CONDUCTING

ORCHESTRA ORGANIZATION AND

MANAGEMENT

Oscar W. Anderson

Harry H. Ryan

ENSEMBLE, TWO-PIANO MUSIC,

STRING, CHAMBER MUSIC

Percy Grainger

André Skalski

Michel Wilkomirski

STRING ENSEMBLE

Max Fischel

CLARINET, SAXOPHONE

Manuel V. Santos

HARP

Clara Thurston

FRENCH, GERMAN, ITALIAN

Hubert Schmit

Captain Steubel

Amedeo Nobili

ACADEMIC SUBJECTS

Dr. Eston V. Tubbs

BACHELOR and MASTER DEGREES

The Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education, Bachelor of Oratory, Master of Oratory, and Teaching Certificates are conferred at the end of each summer session upon professionals, who have the required knowledge, fulfill required number of Summer's study to meet residence requirements, and pass satisfactory examinations. Full details in Summer Catalog.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST

MUSICAL COLLEGE

NATIONAL AND STATE ACCREDITED

Established 1867

RUDOLPH GANZ, Director
CARL D. KINSEY, President

J. J. VINCENT'S INTERESTING CAREER

Stockholders of the European Grand Opera Inc., which presents the German Grand Opera Company in its tours of the United States, recently elected J. J. Vincent as managing director of the German Grand Opera Company.

Mr. Vincent brings to the management of this company a ripe experience in concert and opera management. He has had an interesting career, and after six years of residence in this country has become a naturalized citizen. "Anyone who cannot make a living here," he says, "will be unable to earn a living anywhere else in the world."

Mr. Vincent was born Jacques Jean Vishnevsky in Sevastopol, on the shores of the Black Sea, in the Crimea. His father was the Government prosecutor of the district. Jacques, youngest of three children, was educated in the public schools and finally entered the university in Petrograd, at the instance of his father, intending to become a physician. But his mother wanted her son to become a lawyer, like his father. After the first year of medical study, he devoted the next to the law.

A yearning for the stage gripped him at this time, and he became associated with one of the stock companies then appearing in the capital. He also became an ardent musician, studying the piano, violin and French horn.

All young men of his age and station were required to serve a year as a student at the military college, and young Vishnevsky soon became a reserve officer. When the war began in 1914, he was called to the colors with the rank of lieutenant in the Czar's army. His conspicuous service and bravery won him a promotion to a rank corresponding to the American first lieutenant. Serving at the Austrian front, he was wounded twice and returned to the front from a convalescent hospital each time. Finally, he was taken prisoner by

the Germans and interned in Hungary for the duration of the war.

A knack for languages enabled him to become so expert a translator of the Hungarian tongue that he was appointed a Government interpreter. He also speaks five other languages. He held this post after the armistice, augmenting his income by translating various Russian plays into Hungarian and selling the translations to the National Theatre in Budapest.

Having met and married Julia Hudak, premiere danseuse of La Scala, Milan, who was then appearing in Budapest, they fled to Italy after the Hungarian revolution of 1919. In Milan, he became associated with a well-known impresario and for five years toured Europe as manager of various opera companies and concert attractions.

He came to this country in 1924, and a year and a half ago met Sol Hurok with whom he cooperated to bring about the first American tour of the Isadora Duncan Dancers.

For the first time since he arrived here six years ago, Mr. Vincent returned to Europe this spring, seeking to book new attractions for next season.

"I found very little, indeed, to make me want to live there permanently. I wonder if Americans realize that they have the greatest country in the world." While in Europe, he visited Anna Pavlova, Fedor Chaliapin, Richard Strauss, and others eminent in the artistic world.

Philadelphia

(Continued from page 5)

great composers. One of those shown was Purcell, whose Suite (consisting of Overture, Sarabande, Minuet, and Horn Pipe) was the first number on the program. The sections of the suite were very rhythmical and melodious, and appealed to the young listeners.

After this, Mr. Sevitzyk went out to the wings and brought in George Ockner, ten year old violinist, who gave an amazing performance of the Vivaldi Concerto in A minor, with the Simfionietta. Technique, tone, and general musical comprehension were evident. He aroused great enthusiasm and was recalled several times. Young Master Ockner is a pupil of the well-known violinist, Sascha Jacobinoff, who considers his talent and progress phenomenal.

Songs and Dances of Four Nations next held the attention—from Italy the Serenade and Tarantella by Esposito—from Spain, Toreador et Andalouse by Rubinstein—from Norway, Cowkeeper's Tune and Country Dance by Grieg—Song and Spring Dance from Holland by Johannes Haarklou—all of which were characteristic, most enjoyable, and splendidly played.

Then came another special feature, the appearance of Stanley Baron, pianist, aged seven. He was so tiny that Mr. Sevitzyk had to lift him up so that everyone might see him. He played Serenade and Fanitu by Olsen, with the Simfionietta. His little fingers had remarkable facility and he played with the utmost ease and assurance. He too was roundly applauded, responding with an encore, Beethoven's Für Elise. His teacher is Josef Wissow, well known as the pianist of the Lester Concert Ensemble. Mr. Wissow is to be congratulated upon his training of the youngster.

Saint-Saëns' Animals' Carnival came last on the program, with pictures thrown upon the screen of each animal represented, except the Hemiones and Cuckoo, which Mr.

Sevitzyk explained, were omitted because he could not obtain any pictures of them. The children enjoyed this group immensely as their subdued shouts of amusement attested. Mr. Sevitzyk and the Simfionietta gave an excellent interpretation and performance of it, with Laura Richardson and Shema Zeben, of Bryn Mawr College playing the two piano parts (through the courtesy of Mr. Horace Alwyn.) M. M. C.

Westminster Choir Activities

Some idea of the activities of the Westminster Choir School is given in the following outline of a program given in January. It is unnecessary to enumerate the names of the works sung. A sufficient idea of the occasion is to be had from a mere list of the church choirs affiliated with the Westminster Choir School and the names of the conductors. They are as follows:

First Baptist Church, Elmira (David Emblor); First Congregational Church, Groton (Ray Smathers); West Groton Congregational Church, West Groton (Ray Smathers); First Methodist Church, Trumansburg (Emilie Miller); Congregational Church, Homer (Ruth Painter); East Genesee Presbyterian Church, Syracuse (Mrs. Anne Ewing); First Congregational Church, Ithaca (John Gains Baumgartner); State Street Methodist Church, Ithaca (Mrs. Elizabeth Krueger); First Methodist Church, Auburn (Charles Beachler); First Baptist Church, Auburn (R. W. Hallman); First M. E. Church, Sayre, Pa. (Marguerite Saylor); Tabernacle Baptist Church, Syracuse (Dorothea Maier); First Methodist Church, Elmira (Nelle Urlick); Delaware Baptist Church, Syracuse (Alvin Keen); Oneida Baptist Church, Oneida (Henry Emurian); First Baptist Church, Groton (Mary Keeley); First Presbyterian Church, Geneva (Herman Leedy); Erwin Methodist Church, Syracuse (Mrs. Ora Hedgepath); First M. E. Church, Owego (Eugene Knotts); First Baptist Church, Owego (Frances Mitchell); First Presbyterian Church, Corning (Mrs. Ruth Phillips); First Baptist Church, Canandaigua (Mrs. Elizabeth Evans); First Presbyterian Union, Owego (Harold Reusser); North Presbyterian Church, Geneva (Agnes K. McLean); First Presbyterian Church, Auburn (Earl Evans); Park Church, Elmira (George Krueger); First Baptist Church, Syracuse (John Clough); and the Westminster Choir (Dr. John Finley Williamson).

This was a competition, and the First Methodist Church of Trumansburg was the winner.

Jonás Artist-Pupil Successful in Texas

Ruth Bingham, artist-pupil of the eminent piano virtuoso and teacher, Alberto Jonás, has returned from a successful concert tour in the South and in Mexico, as assistant soloist and accompanist for Dreda Aves, dramatic soprano of the Metropolitan Opera Company.

"She displayed brilliant technique and scored a great success," said the Houston Post Dispatch, and "in addition to scoring a great success in her own right Miss Bingham proved an able accompanist and followed with ease the slightest trend of the singer," was the comment of the Houston Star.

Mrs. Wood Stewart Artist Busy

Mildred Kreuder, artist of Mrs. Wood Stewart, aside from being active in the concert field, is the contralto soloist at Temple Emanuel in New York City and at the Reformed Dutch Church of Brooklyn, also having sung for the past seven years at the Central Presbyterian Church of Summit, N. J.

Miss Kreuder sang a New York recital during March which received the unanimous praise of the critics. She has often been chosen by Victor Harris to sing solo parts in various ensemble works, and appeared at Town Hall on April 26 in Arnstein's oratorio, King David.

Gladys McGee Artists Active

Theodore Webb was accompanist for Marie de Keyser, soprano, at a recital on March 28 in Leonia, N. J. Celia Schiffin acted in the same capacity for Perle Barti, operatic soprano, on March 30, at Mecca Temple, when she sang at a concert given by the French-American Relief Association. Miss Schiffin is one of the accompanists in the vocal studio of Katherine Bellaman.

Both are artist-pupils of Gladys McGee, who will present some her piano pupils of Katonah, Mt. Vernon and New York, in a series of recitals this spring.

Mrs. Harrison-Irvine to Direct European Tour

Mrs. J. Harrison-Irvine is to direct a private tour to Europe this summer, sailing June 30 on the SS. Paris and returning August 27 on the SS. Milwaukee. The itinerary includes France, Switzerland, Italy, Austria and Germany, with visits to the Passion Play at Oberammergau and the

Wagnerian Festival at Bayreuth. Through her musical activities as a member of the faculty of well-known schools and clubs in New York, as well as through her club and social prominence and her many years of travel and residence abroad, Mrs. Harrison-Irvine is exceptionally well prepared to direct an exclusive circle of cultured young women.

Desider D'Antalfy Organ Recital

Wanamaker Auditorium was well filled on April 19 when Desider D'Antalfy gave an Easter organ recital, receiving a hearty greeting from his audience on his entrance.

The various items of his program were heard with interest, beginning with the Bach



DESIDER D'ANTALFFY

toccata and fugue in C, the long pedal passages coming clearly to the fore, with a fine climax. The liveliness and humor in Le Carillon (Couperin) and Le Coucou (D'Aquin), the festive spirit in Matin Provençal (Bonnet), all received just the right treatment from d'Antalfy, a master of style. Three dainty, semi-modernistic selections of his own composition followed, viz., Drifting Clouds, Sportive Fauns, and Christmas Chimes, giving opportunity for more characterization of moods and nature; of these the Chimes were very effective. A Reveille de Printemps (manuscript—first time) and Festa Bucolica (toccata), also of his own, closed a program of wide variety, heard by the audience with many manifestations of enjoyment.

Organist d'Antalfy is well known through his Metropolitan recitals, his connection with the Miracle (Reinhardt and Gest) company, and tour of the United States, and his many compositions, which cover a wide range. A pupil of Reger, Straube and Bossi, later winner of the Liszt Prize at the Budapest Royal Academy of Music, he is now with the Sacred School of Music, Union Theological Seminary, New York. His works are published in America by Schirmer, the Boston Music Co. and Ricordi, and have much vogue among skilled organists.

Barbara Hillard Heard at Stephens' Studio

Barbara Hillard, soprano, was heard at the studio of Percy Rector Stephens in New York, in a program which consisted almost entirely of modern French, German, Italian and English songs by Moreau, Nerini, Ravel, Hahn, Gretchaninoff, Castelnuovo-Tedesco, Santoliquido, Luzzi, Sibella, Boughton, Williams, Hughes, Carpenter and Carew. Miss Hillard's voice is light, high and of clear quality, and in the more dramatic numbers of her program she displayed a temperament and feeling that was most convincing. Her manner was gracious and charming, and she impressed her audience with the sincerity of her singing. Horace Hunt accompanied in his usual musicianly style.

Granberry Piano School Recitals

The final recitals of the Granberry Piano School, George Folsom Granberry, director, during this its twenty-fourth season opened on April 15 at the New York branch, followed on April 22 by a recital at the Berkeley Institute in Brooklyn, on April 26 at the New York school. May 2, a private recital was given at the residence of Mrs. J. Macy Willets in New York; today, May 3, the New York school is again the scene of activities; next week, Friday, May 9, the young pianists will be heard at the residence of Mrs. George E. Watson, and the following day the final recital in the series will be given at the Brooklyn branch of the school.

De Cisneros in Samson and Dalila

A massive festival presentation, along modern European lines, of Saint-Saëns' Samson and Dalila will take place at Madison Square Garden on Saturday evening, May 24, according to an announcement from Maurice Frank, who will direct the performance. Eleanora de Cisneros will sing the role of the famous temptress.

FROM THE NEW

SONGLAND

VICTOR HERBERT'S
THINE ALONE

THE DAWN BROUGHT ME
LOVE AND YOU

AT THE END OF THE DAY
WITH YOU

SECULAR
The Witmark Black and White Series

M. WITMARK & SONS, NEW YORK
1659 BROADWAY

LEON SAMPAIX

announces the

SECOND SUMMER SESSION
EIGHT WEEKS

of his Piano Master and Junior Courses

for young artists, teachers, advanced students and professional pianists.

Special training for radio artists

from JUNE 15 to AUGUST 15

Also Classes in Technique, Interpretation and Repertory.

Suite 57, Metropolitan Opera House Bldg.
1425 Broadway, New York City

For information:

THE LEON SAMPAIX STUDIO

Metropolitan Opera House Bldg., 1425 Broadway, New York City

At the Sherman Square Studios



GRACE KERNS

lyric soprano, who makes her home in the new Sherman Square Studios in New York, was born in Berkeley, Va., but came to this city when very young. She received her entire musical training in America except for a season with Sebastiani in Naples, Italy. Miss Kerns has appeared with all the prominent orchestras, choral and oratorio organizations throughout the country, as well as in recital and concert. Miss Kerns is at present solo soprano at the Old First Presbyterian Church, Fifth Avenue and Twelfth Street.

Bilotti by the Mediterranean

Commenting on the performance of the young American pianist, Anton Bilotti, L'Eclair of Nice said: (translation) "There was a very brilliant reception at the villa Mariposa of the Prince and Princess of Hesse, when an elegantly select audience applauded warmly the great pianist Anton Bilotti in Beethoven's Moonlight Sonata, a number of Chopin works, and a rhapsody of Liszt, in which the technic and musicianship of the remarkable virtuoso were revealed.

"Among those in the audience were H.R.H. the Duchess of Vendome, Princess Nicolas of Greece, Grand Duchess Helena of Russia, Princess Genevieve d'Orleans, the Countess of Chaponay, Princess Elizabeth of Greece, Prince and Princess Roman of Russia, Duke and Duchess de la Force, the Marquis and Marchioness of Huntly, Lord Charles Montague, Lady Newborough, and many others."

The reception was preceded by a dinner at which Bilotti was one of the guests with a small company of titled people. At the recital the guests numbered 150. Bilotti was especially gratified with the compliments paid him by the Duchess of Vendome, an excellent pianist, and a sister of King Albert of Belgium, and the highest aristocrat permitted to live in republican France, from which country the direct heirs to the throne are banished.

Combs Conservatory Student Prize-Winner

By a unanimous decision of the committee of judges the Carl F. Lauber Music Award for 1930 has been given to Albert Craig of Fort Washington, Pa., for an overture for orchestra entitled Mazepa. The committee of judges consisted of Henry Gordon Thunder (chairman), Nicholas Douty and H. Alexander Matthews.

The winner of the award is under twenty-one years of age. He is a graduate of the Penn Charter School, and at present is a student in the Combs Broad Street Conservatory of Music.

Honorable mention was given to Delphine Desio of The Pine Vista Apartment, 48th and Pine Streets, for a sonata for violin-cello and piano.

Gadski Re-engaged

J. J. Vincent, managing director of the German Grand Opera Company, announces the engagement of Johanna Gadski for the third American tour of the German Grand Opera Company next season.

Mme. Gadski sailed recently for Germany, where she will appear in concert and opera and will rest until she returns to this country next autumn. The repertory of the company next season probably will include Eugen d'Albert's opera, Tiefand.

D. F. McSweeney in New Office

D. F. McSweeney, who directs John McCormack's concert destinies, announces the removal of his offices to 6 East 45th Street.

Philadelphia Grand Opera Season Ends

PHILADELPHIA, PA.—The Philadelphia Grand Opera Company closed its season on April 24, with a spectacular performance of Aida. The scenery was new and very striking, while adhering closely to the Egyptian types, both in the indoor and outdoor scenes. Of course the two most magnificent, were the one before The Gates of Thebes, and the Nile Scene. Applause greeted each picture as the curtain arose.

A strong cast had been selected. Marianne Gonitch, in the title role, was excellent. Although her voice is not powerful, it is true and clear, and rose above the great volume of the chorus quite easily in the triumphal scene. Her arias were beautifully sung, particularly Ritorna Vincitor and O Mia Patria, and she was most dependable throughout. Her acting was equally good, never overdone, but convincing.

Cyrena Van Gordon (by the courtesy of the Chicago Opera Co.) was a regal Amneris, in appearance, action and voice. Her voice is rich and powerful and she used it with skill and understanding. Her acting was very impressive in the second act and in the dramatic judgment scene of the last act.

Josef Wolinski as Radames sang the Celeste Aida aria beautifully, arousing a storm of applause. He was very personable in appearance and gave a fine portrayal of the part.

John Charles Thomas was intensely dramatic as Amonasro, dominating each scene in which he appeared. The beauty of his voice is well known, and he was heard with keen pleasure in the short parts allotted to him. In appearance he was every inch the savage, barbaric Ethiopian king, and gave a particularly good interpretation of his role.

Ivan Steschenko as Ramfis, was again most successful, singing and acting the part extremely well.

Leo de Hierapolis as the King, Albert Mahler as the Messenger, and Florence Irons as the Priestess, were all well cast. The chorus did good work, and the ballet was extremely interesting, showing fine ensemble work, and creating a splendid effect. Catherine Littlefield, premiere danseuse, was superb, as she danced with two male dancers, made up as Nubian Slaves. They were obliged to take a special curtain call. All the principals were repeatedly recalled.

Emil Mlynarski conducted with absolute authority. M. M. C.

Contest for Negro Composers

An interesting event for the Negro race in its development in arts and music is the forthcoming contest for Negro composers, under the supervision of the Robert Curtis Ogden Association, an organization of the Negro employees of the Wanamaker Store, Philadelphia. Previous contests have been sponsored by Rodman Wanamaker. Captain John Wanamaker, Jr., since the passing of his distinguished father, has taken up this important enterprise.

For the present contest the following classifications and specifications are provided:

Class I—A Song, with or without words, for any voice, with piano accompaniment. Solo obligato instruments may be used or not, as the composer desires.

Class II—Dance Groups for instrumental work exclusively. The latitude allowed the composers is large, and works may be written for any solo instrument, violin, violoncello, piano, or cetera, or, if the composer pleases, for groups of instruments.

Class III—Negro Spirituals. These may be written in any form, for solo, or for chorus, and with orchestra, band or organ accompaniment.

Class IV—Choral work with band accompaniment. The work must not require more than ten minutes for performance and either quartet or solo parts may be used in connection with the chorus, if so desired.

Prizes—A first prize of \$150.00 and a second prize of \$100.00 is provided for each of Classes I, II and III. For Class IV, there is but one prize, \$250.00.

Matthay Association Scholarship

At the recent annual business meeting of the Matthay Association, held at the Yale University School of Music, it was decided to again award a \$1,000 scholarship, the contest to take place at New Haven on Saturday, June 7. Prominent musicians will act as judges. Contestants must be a pupil of some member of the association, now numbering some one hundred musicians in various parts of the country, and must present the following numbers: (1) any Bach prelude and fugue, (2) Beethoven, op. 90, first movement, (3) a piece of their own choice, preferably a modern one.

The \$1,000 is given towards a year's study in London. The winner, therefore, must be in a position to supply the remaining necessary funds himself. Last year's contest was held at Wellesly under the auspices of Professors Hamilton and MacDougall. The executive committee is composed of Bruce Simonds, Albion Metcalf, Louise

Mellows, Raymond Havens, Frederick Tillotson, Arthur Hice and Mr. and Mrs. Richard McClanahan.

Philharmonic-Symphony Statistics

With the end of this season the Philharmonic-Symphony completed its eighty-eighth year, which is to have a five weeks' epilogue in the orchestra's first tour to Europe, which opens today in Paris and closes on June 4 in London.

During the twenty-nine weeks of the regular season the society played 128 concerts. It gave concerts at Carnegie Hall, at the Metropolitan Opera House, at the Brooklyn Academy of Music, in Philadelphia, Baltimore and Washington. The conductors were Toscanini, Mengelberg and Molinari for the regular concerts, and Schelling for the young people's concerts.

At the New York and Brooklyn concerts the following artists were heard: Jose Iturbi, Ellen Ballon, Ossip Gabrilowitsch, Harold Samuel, Alexander Brailowsky, Heinrich Gebhard, Scipione Guidi, Alfred Wallenstein, Rene Pollain, Hans Lange, Nathan Milstein, Albert Spalding, Gregor Piatigorsky, Dan Gridley, Jeanette Vreeland, Nevada Van der Veer, Fred Patton, Richard Crooks, Elisabeth Rethberg and Margaret Matzenauer. At the children's concerts the soloists were Giulia Bustabo, Oskar Shumsky, the Salzedo Harp Ensemble and the Society of Ancient Instruments. At the junior series Oskar Shumsky appeared again, as well as Nina Koshetz, Nina Morgana and George Gershwin.

At the regular subscription concerts in New York and Brooklyn the composers were divided into the following nationalities: German, 15; Italian, 13; French, 7; Russian, 5; English, 3; Czech, American and Hungarian, 2 each; Polish, Spanish and Finnish, 1 each. The most played composer was Beethoven with 41 performances, the next was Wagner with 34 performances. Then came Mozart, then Brahms, Strauss, Tschaiakowsky and others.

The Hart House String Quartet

During the 1929-30 season the Hart House String Quartet made its first European tour, playing in London nine times, as well as in

Bournemouth, Cardiff, Oxford, Canterbury, Liverpool, Paris and Brussels. In the United States the Hart House Quartet gave three New York recitals, and three other New York concerts, in two weeks. The quartet also played in Scranton, Washington and Brooklyn.

The Canadian tour of the Hart House Quartet included practically every major city from Halifax to Victoria. In Toronto the Quartet gave its regular series, and in addition to this played four student concerts in Convocation Hall, gave a modern program at the Art Gallery, was heard at St. Andrew's Centenary and gave three private concerts.

New works by Delius and Respighi were added to the quartet's repertoire during the season.

Plans for the 1930-31 season include the regular Toronto series in Hart House, a series of recitals in New York, extensive tours of the United States, another coast to coast Canadian tour, and the quartet's second European tour.

Boston Pianoforte Teachers' Society Meets

The Pianoforte Teachers' Society of Boston, at its April meeting held on April 14, had the pleasure of hearing Angela Diller of the Diller-Quail School in New York. Miss Diller is a very interesting speaker and her comments on Child Teaching were well received.

During the evening an impromptu rhythm band was organized, and it would be difficult to say who enjoyed it the most, those playing or the teachers who were not fortunate enough to acquire an instrument.

Jonás Pupil Achieves Success in Recital

Every Wednesday Alberto Jonás, eminent piano pedagogue, conducts a master class in Philadelphia. One of his Philadelphia pupils, Stanley Sprenger, gave a recital at the George School in Pennsylvania, which brought much praise from the local newspapers. "He gave a wide variety in contrast and musical color and showed himself to be perfectly at ease in the most brilliant style of piano playing," said the George School News.

CREATIVE MODULATION COURSE

How to modulate from any key into any key, not only in hundreds of different ways, but thousands of ways. Results guaranteed.

May 5th—12th—19th—9:30 A. M.

Price \$20.00

EFFA ELLIS PERFIELD

121 Madison Ave. (at 30th St.), New York City

Phone Bogardus 5163

"SAINT MATTHEW PASSION", Bach THE BRAHMS CHORUS OF PHILADELPHIA

N. LINDSAY NORDEN, Conductor

Holy Communion Church

Wednesday, April 16th, 1930

"The Brahms Chorus of Philadelphia last evening gave the mighty music of the St. Matthew Passion to an audience which, in spite of the rain, filled the church and necessitated extra chairs at the rear of the auditorium. The work was superbly given; in fact it was the highest that has yet been attained in the presentation of this greatest choral music, especially of the religious type, which the organization gives each season.

The magnificent chorales, which contain some of the most magnificent music of the St. Matthew Passion, were sung, with one exception, and this specified by Bach, without accompaniment and with a beauty of tone, an exquisite balance and a depth of feeling which made them one of the outstanding features of the performance.

"The choral work in the great shout 'Barabbas' and in the very short, but tremendously vivid choruses, 'Let Him Be Crucified,' 'His Blood Be on Us and on Our Children,' and 'We Hail Thee, King of Jews,' were given with thrilling effect, indicating an immense amount of careful preparation and intensive study. . . .

"Mr. Norden gave a splendid interpretation of the Passion music. . . . His reading of the score was sympathetic but forceful, and at all times he had his choruses, orchestras and soloists under complete control."—The Public Ledger, April 17th, 1930.

"But it was the work of the one hundred and twenty singers of The Brahms Chorus that dominated the performance and gave it imposing atmospheric significance. All of the chorales were sung unaccompanied, with an effect that was indescribably impressive, while the quality and the clarity of the tone produced eloquently attested the time and attention bestowed upon preparation for the performance. The massed features were fairly overwhelming in sheer sublimity. Excellent balance was maintained between all groups."—Philadelphia Inquirer, April 17th, 1930.

"The requirements were successfully met last evening by the authoritative Norden. The organization over which he presided, The Brahms Chorus, is becoming a factor of increasing importance to the musical life of this community. The ambitious undertaking last night displayed the choir at its best. The attack in the ensembles was true, the tone eloquent and moving. Under these conditions the chorales, opulent in vital, but never showy drama, steeped in religious conviction and marvellously expressive of various moods in the Passion recital were glorified anew. Notably impressive and stirring was the chorale 'O Man, Bewail Thy Grievous Sin,' one of Bach's immortal pages."—Philadelphia Record, April 17th, 1930.

"A week already resplendent with performances of 'Die Gluckliche Hand' and 'Le Sacre de Printemps' on Monday, and of 'Parsifal' and 'Louise' on Tuesday, was given further distinction last night when N. Lindsay Norden led The Brahms Chorus in a presentation of Bach's 'The Passion According to St. Matthew' . . . Last night's performance, given with two orchestras and two choruses, as originally planned, succeeded remarkably in realizing the depth and grandeur of Bach's expression. The large ensemble sang the great choruses with astonishing depth and beauty of tone, and handled the chorales with delicate artistry. Mr. Norden certainly merits great credit for this distinguished piece of work."—The Evening Bulletin, April 17th, 1930.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4580, 4501, 4502, 4503, 4504, 4505,
4506
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association,
The Fifth Avenue Association of New York, Music Industries Chamber of
Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager
LEONARD LIEBLING, Editor-in-Chief
WILLIAM GEPPERT, Associate Editors
FRANK PATTERSON
CLARENCE LUCAS (Paris)
RENE DEVRIER
CESAR SAERCHINGER (London)
ALBERT EDMUND BROWN (Ithaca, N. Y.)
THORNTON W. ALLEN, Managing Editor
J. ALBERT BIKER, General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 529
to 530 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone,
Harrison 6118.
LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAER-
CHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Welbeck 8453.
LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267.
Cable address: Musicurier, London.
BERLIN, GERMANY—C. HOOPER TARK, Witzlebenstr. 22, Berlin-Char-
lottenburg 1. Telephone: Wilhelm 9144. Cable address, Musicurier, Berlin.
VIENNA, AUSTRIA—PAUL BECHERT, Prinz Eugen Strasse 18, Vienna, IV
Telephone, U47-9-12. Cable address, Musicurier, Vienna.
MILAN, ITALY—CHARLES D'IP, Via Ruffini 8.
For the names and addresses of other offices, correspondents and representatives
apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign,
Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-
stands. Back Numbers, Twenty-five Cents. American News Company, New
York, General Distributing Agents. Western News Company, Chicago, Western
Distributing Agents. New England News Co., Eastern Distributing Agents,
Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-
laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,
Wellington. European Agents, The International News Company, Ltd., Bream's
Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music
stores in the United States, and in the leading music houses, hotels and
kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of
the Advertising Department before four o'clock on the Friday one week previous
to the date of publication. The advertising rates of the MUSICAL COURIER
are computed on a flat rate basis, no charge being made for setting up
advertisements. An extra charge is made for mortising, notching, leveling, and
layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New
York, N. Y., under the Act of March 3, 1879.

NEW YORK MAY 3, 1930 No. 2612

The trouble with modernistic music is the mod-
ernistic composers.

Caption in the New York Times Book Review,
April 27: "Is the Music of Machines, the Funeral
March of Man?" Well, is it?

Music always has looked back to antiquity but
gone forward. Another advance stride is somewhat
overdue at this moment, however.

Mussolini declares: "Both I and the government
despise flattering, violin-like speeches." Mussolini,
himself a violinist, should know that the instrument,
in certain hands, gives out far from flattering
sounds.

According to Dr. Gilbert N. Lewis, of the Uni-
versity of California, time flows two ways, forward
and backward. He must have made his experiments
over the radio in some of the off hours when the
lesser artists were broadcasting.

The European tour of the Philharmonic Sym-
phony Orchestra is expected to net a deficit of about
\$200,000. The artistic profit will undoubtedly be
enormous, which fact will amply repay Mr. Clarence
H. Mackay and the other music-loving directors who
will foot the bill. Indeed a magnificent gesture!

One wonders whether much of the recent modern-
istic music is really as important in the world's
march of progress, as the news (in the New York
Telegram of April 26) that "an inventor has
equipped pliers with a safety latch to prevent them
opening and slipping off an object that has been
grasped by their jaws."

Laporte, Ind., dedicated its half-million dollar
Civic Auditorium on March 19. The hall has a
capacity of 4,000 and is the gift of the late Maurice
Fox, millionaire woolen manufacturer and philan-
thropist. Mr. Fox died on February 24 and the
hall was practically ready then for dedication, but
the inauguration was held over until March 19. The
building covers an entire city block and is regarded
as one of the best structures of its kind in the
Middle West. Mr. Fox's gift is a memorial to his
parents, Mr. and Mrs. Samuel Fox, but his name
does not appear on the building, which is called the
Civic Auditorium and Gym. The outside of the
building is in brick with stone trimming. The
auditorium is on the upper floor. The stage is about
forty feet deep and at one end is more than sixty

feet in width. The Laporte Civic Music Association
will use the auditorium for its concerts. Coe Glade
of the Chicago Civic Opera Company gave the first
of the concert series in the new building. The first
floor of the building is being used for a recreation
center.

The affiliation of R. E. Johnston and N. B. C.
Artists Service as announced in last week's issue
is an arrangement which provides for booking con-
certs of their respective artists. It gives this affilia-
tion or combination the management of such artists
as Paderewski, Schumann-Heink, Gigli, Raisa and
Rimini, Walter Damrosch, Dusolina Giannini, Lauri-
Volpi, Giuseppe De Luca, Anna Case, John Charles
Thomas, Queena Mario, Reinald Werrenrath, Paul
Kochanski, Emma Otero, Mischa Levitski, Alberto
Salvi, Josef Lhevinne, Anna Fitziu, Rudolph Ganz,
Eleanor La Mance, Renee Chemet, Donald Pirnie,
Rafaelo Diaz, and others.

A FAMILIAR NAME

Mannes is a name which attaches to a musical
family well known in this country. David and Clara
Mannes have made enviable positions for themselves
as players, teachers and conductors. Their school,
known as The David Mannes Music School, is be-
ginning its fifteenth year and has been made a suc-
cess in spite of the fact that it is not an endowed
institution. Its success is due to the knowledge of
music of Mr. and Mrs. Mannes, and, in recent sea-
sons, of their son, Leopold Damrosch Mannes, teach-
er, composer and lecturer.

Mr. and Mrs. Mannes are musicians whose high
ideals carry them through difficulties which might
lead others to stoop to popular means of easy suc-
cess. The school has a standing in New York and
in America second to none because of these exalted
ideals and because David and Clara Mannes know
how they are to be maintained and made useful. Mr.
Mannes has for some years conducted the symphony
concerts at the Metropolitan Museum of Art, and
has proved himself to be a symphonic director of
outstanding excellence. Mr. and Mrs. Mannes also
have given chamber music recitals, and have been
instrumental in organizing recitals of various sorts
which are given from time to time at the Mannes
School.

In addition to this, Mr. and Mrs. Mannes have ar-
ranged scholarship funds which render possible the
instruction of some students not greatly endowed
with worldly goods, but possessed of musical talent.
This scholarship fund has been maintained by outside
contributions, subscriptions averaging from \$200 to
\$500 annually, and pledged for a number of years.
Contributions to this worthwhile fund are spent in
a manner of high utility to music.

The name of Mannes means much in musical his-
tory in America, and will continue to mean more in
the future.

CLEVELAND ORCHESTRA'S NEW AUDITORIUM

The Cleveland Orchestra has recently issued pic-
tures of the new hall which is being constructed for
it. This is to be known as Severance Hall. With
the building of a hall comes also an endowment fund
which assures the orchestra a large measure of sta-
bility and brings broader opportunity and inspiration
to all concerned with Cleveland's musical life.

Nikolai Sokoloff, who has directed the orchestra
for twelve years and begins his thirteenth season next
fall, is to be congratulated upon his success, and
surely no less congratulation is due to Adela Pren-
tiss Hughes, the orchestra manager. Indeed, one
should perhaps turn the matter about the other way
and congratulate Cleveland and the orchestra and
all the music lovers of the city upon having secured
the services of two such success-makers as Mr.
Sokoloff and Mrs. Hughes.

The fact that Severance Hall has a commanding
site at the corner of Euclid Avenue and East Boule-
vard, facing the Fine Arts Garden and the Cleveland
Museum of Art in Wade Park, can mean little to
anyone not acquainted with Cleveland. Evidently
the site is an excellent one. The Cleveland Orches-
tra will share its use of Severance Hall with Western
Reserve University, which donated the land to the
Musical Arts Association for this purpose.

The hall will have such a wide approach that
fifteen automobiles will be able to enter the building
and discharge passengers simultaneously. The hall
is to have every convenience, a large seating capacity
and an attractive and impressive appearance, both
exterior and interior. Its acoustic properties will be
the best that modern science can make them. One
awaits with pleasurable anticipation the opening of
this new home of an orchestra that has made a repu-
tation for itself among America's best.

The Strummers

The following is quoted from the Des Moines
Tribune-Capital:

"... the piano does not exactly fit into jazz,
which may or may not be praise for the piano.
It is true it is used, but after all the chief instru-
ment of syncopation is the saxophone, which
may or may not be praise for syncopation.

"The great virtue of the piano is seen here:
it refuses to be stampeded to help any crazy
notions of music. It is steadfast, although by no
means reactionary. It sings, but it refuses to
moan.

"No, the piano will go when music goes. We
can allow that virtually all stringed instruments
have their place; the violin, for instance, and
some wind instruments; the flute, the piccolo
and the like. But we had these makeshifts for
centuries before music began its great renaissance
a century and a half ago. It had to wait
for the piano to be perfected before it could
become a great art, with design and meaning."

This is an interesting thought, and, insofar as
it applies to musical composition, is probably a
fact. Even the jazz composer who prefers the
saxophone or the banjo to the piano does his
composing at this more complete and all-em-
bracing instrument. The piano was the first in-
strument, and remains the only instrument upon
which it is possible to play with moderate fidel-
ity a complete score or a fairly faithful replica
of a complete score. Upon it one can with two
hands create an outline of even the most com-
plex orchestral composition. At least the mel-
ody and the harmony can be expressed, and, to
some extent, countermelodies.

What the piano loses in color it gains in con-
venience, and not only is it useful to the com-
poser who wishes to "pick out" things which
ultimately become complete compositions, but
it has always proved useful to the amateur who,
even with the smallest technic, succeeds in pick-
ing out these same things from memory.

The problem that faces the world today is
whether or not the public will in the long run
be satisfied with having their music made for
them, or will, as in the past, delight in this pick-
ing out process or in some other form of mu-
sical self-expression. The psychologist, both
professional and amateur—and to the latter class
belong all people who have ordinary horse sense
—insists that humanity will always wish to do
just what the cave man did—get hold of some
sort of an instrument apart from the human
voice upon which to make musical sounds.
From the reed instruments or flute, marimba or
drum of savage peoples we have, through eons
of development, arrived at the piano, and there
is at the present time not the smallest indication
of any advance toward any superior instrument
which may be played—that is to say, an instru-
ment which may be played in contradistinction
to the mechanical instruments which do their
own playing.

As to the question of composition, harmony
was not properly discovered until keyboard
instruments came into frequent use, and in the
whole history of composition very few com-
posers have written without using the piano to
aid them, whether they were pianists or not.
Beethoven, in spite of his tremendous genius,
and in spite of his deafness, hammered away on
his piano as long as he could hear it at all; and
Wagner, who was a very poor pianist, managed
to work out his tremendously complicated
scores at the instrument.

It is difficult to imagine a world without strum-
mers. Even the most confirmed listener will
have moments when he will like to pick things
out for himself. All the world is not eternally
to be found on the bleachers, and just as the
average baseball fan has probably sometime
played baseball, so the average music fan will
generally play with some musical instrument.
The piano is the convenient instrument, because
it needs no support or accompaniment.

In the light of common sense, it seems unlikely
that the piano will ever cease to be a familiar
article of furniture in the home.

Variations

By the Editor-in-Chief

No doubt Leopold Stokowski achieved one of his dearest wishes when he presented Schönberg's music drama, *The Hand of Fate*, and Stravinsky's ballet, *Le Sacre du Printemps*, to audiences in Philadelphia and New York not long ago.

For a number of seasons the versatile conductor has been immersing himself in study of the latest experiments in the nature and projection of tone, and in what he considers to be the progressive musical compositions of the moment.

Stokowski's oft expressed conviction is, that a conductor must in the line of duty toward himself and the public, be conversant with the new tendencies, and willing to interpret them, even if he does not agree with the theories of the innovators or does not like the creations they produce.

It is a platform entirely admirable, so long as proper balance is preserved in presentation between the novel material and the established masterpieces. A study of the Stokowski programs makes clear that he maintains such balance with fidelity and taste.

Stokowski rightly senses the revived importance of ballet as a form of expressional art. It had undergone a period of moribund decay which changed to fresh life after Diaghileff and other modern choreographic creators pointed out new and original lines of development. In proof of his confidence Stokowski arranged his performances of the Schönberg and Stravinsky pieces.

To me the dance and pantomimic parts of the show offered more suggestion than the music, for we are thoroughly familiar with the output of those two composers, and the examples chosen for the occasion represented the styles of the Schönberg and Stravinsky of nearly twenty years ago. Since then, the latter has gone "back to Bach," and the former professes recent conversion to the twelve-tone scale and a mathematical system in the construction of composition.

Stokowski showed, however, what could be accomplished through dance and miming in combination with a fine orchestra thoroughly synchronized with the action and led by a conductor intelligently sympathetic not only toward the music but also toward its affiliated arts of dancing and pantomime. Schönberg and Stravinsky are regarded by Stokowski as travelling the main progressive line of music, and others of us regard their creations as by-products. Both are sincere seekers after artistic truth, however, and it is well that we are enabled to hear their works approximately as they were intended to be done.

Schönberg's *Die Glückliche Hand* (*The Hand of Fate*) is too short to prove much, what with its mere outline of story and its correspondingly sketchy orchestral score. The whole product seems like an experiment, to be worked out in detail subsequently, but which had escaped from the musical laboratory and found itself brought into premature public notice. There is much to be done in the field of synchronizing music, dancing, pantomime, and color effects in costume and lighting. Schönberg's few pages merely help to point the way. His tonal dissonances are no longer an issue and represent merely his personal idiom.

A small library—and yet too extensive—has been written in explanation of *Die Glückliche Hand*. As Herbert F. Peyser said to me at the recent production: "If so much explanation goes with a work of art, its mission seems to be futile."

Stokowski's own description of *Die Glückliche Hand* reads as follows:

"Three scores—orchestral and vocal, pantomime and dramatic action, sequence of color-light—parallel and synchronizing.

"The orchestration is etched with delicate but firm lines alternating with powerful complex designs in tone. The chorus—half singing, half whispering—warns, sympathizes, threatens, as in Greek drama; the dramatic action is non-realistic—an expression of universal human experience, which differs in form with us all, yet fundamentally is the same in essence."

We have, therefore, an effort on Schönberg's part, to combine various arts, an ambition followed at previous periods also by Gluck and Wagner. Schönberg wrote also the "libretto" of his work, and according to the erudite Lawrence Gilman, and the official Erwin Stein (a pupil of Schönberg) "*Die Glückliche Hand*" is an attempt "to make one person bear the burden of the entire dramatic development, the burden of the interior action. . . .

The role, that of *The Man*, is allotted to a baritone, the only solo voice in the score . . . other participants are *The Woman*, *The Stranger*, a *Chimera*, a small mixed chorus . . . the *Woman*, *Man*, and *Chimera* do only pantomime . . . the story of the work concerns a man laid low by misfortunes, and who then recovers; fortune again smiles on him; he accomplishes his aims as in his earlier days; but nevertheless everything eventually betrays him; he sinks beneath the renewed blows of fate."

Schönberg, according to another pupil, Egon Wellesz, "reduces his action to the most compact form, so that often a single measure of the music is sufficient to represent an incident . . . He goes to immense trouble in prescribing his lighting effects . . . each scene has its special color scheme, but within each one of these scenes, the nuances of light change with the changing moods of the interior drama before us."

Christian Meyer, critic of the New York Staats Zeitung, showed me a learned book in which a Schönberg disciple explains the use of the desired colors, including "dirty grey." He also says that at one part of the action, *The Man's* head "must look as though it would burst" (*platzen*).

The "dirty grey" did not materialize at the Stokowski performance (only white and yellow were in evidence) and *The Man's* head did not suggest any desire to burst. Even had it burst, I doubt whether that would have added to the logic of Schönberg's text or the eloquence of his music.

Le Sacre du Printemps was a terpsichorean triumph, in the action designed by Leonide Massine. The "libretto" needed no guide-book. Pantomime, dance, and music were in perfect accord.

Familiar as the *Sacre du Printemps* music has become here through symphonic performance, it stirred the imagination anew through the pictorialization of the score.

Stokowski gave an impressive demonstration of his vivid talents and the Philadelphia Orchestra played superbly.

If a new great cult of the ballet really is imminent, its followers need not look beyond Leopold Stokowski for an ideal high priest in the coming rituals and demonstrations.

The piano situation causes extreme puzzlement in the mind of the innocent onlooker. It is admitted that the demand for pianos has fallen off alarmingly. Furthermore, the fact is known that many persons who buy radios, trade in their pianos for the air instruments. Naturally, the question arises as to what the radio dealers do with the pianos. Perhaps neighbor William Geppert, in editorial control of the trade coda of the *MUSICAL COURIER*, could offer an explanation.

It appears that someone has written to Georges Barrere protesting against his failure to perform the compositions of Edward A. MacDowell.

Evidently the objector did not investigate the matter any too closely, for Mr. Barrere asks Variations to say that on fifty-five occasions he has put MacDowell works on his programs since he started to give concerts of his own as a flute soloist and as a conductor of his wind ensemble and the Little



THE SLOCUM MUSICAL SOCIETY.

Amateur Violoncellist—What's the next piece on the program?
Neighbor—Sousini's orchestral fantasia, "Night Among the Pyramids."
A. V. (much taken aback)—Why, sir, I've just played that!—Punch.

Symphony Orchestra. "And in spite of the fact," adds Mr. Barrere, "that MacDowell never wrote a composition for flute, or wind combinations, or small orchestra. This means that I had to make special arrangements and adaptations, although I was sincerely discouraged by the publishers. I have made it a rule to include at least one American composition on every one of my programs. Very often I prefaced these performances with a little talk in which the poor little French fellow that I am has had to point out in the most broken English to the most American audiences, that there are such things nowadays as American composers, and has advocated the notice of home brew in equal appreciation with that of imported stuff. The other American names that could be found on every one of my programs are of people, young, medium age, or old, who had taken directly or indirectly from the good pioneer work of MacDowell. Among these names may I cite at random, George Chadwick, John Alden Carpenter, Howard Brockway, Henry Hadley, Charles T. Griffes, Mary Howe, Colin McPhee, Ethel G. Hier, A. Fickenscher, Wm. G. Still, Cameron White, A. Walter Kramer, M. W. Hill, D. G. Mason, Leo Sowerby, and many more that do not come to my mind now?"

Mr. Barrere winds up his letter with the statement that he is not seeking laurels in this matter, but desires only simple justice.

It does seem hard that such an unwarranted reproach should have been directed at Mr. Barrere when in all fairness it was entirely deserved by at least one of his baton colleagues, and a most illustrious one at that, the first letter of whose last name is Toscanini.

Altogether this has been a busy week for the critical correspondents. Variations has received four fault finding letters, the longest and most severe of which is the following:

535 West 110th Street, New York,
April 21, 1930.

To Variations:

Your analysis of "*Parsifal*" is not very intelligent. Please do not imagine that generalizations similar to those you employ are any less offensive in your informal "Variations" than they would be in a formal newspaper column.

If you wish to call the life of the brotherhood of the Grail "unnatural," you will have to call the whole Arthurian ideal of chastity unnatural. To dismiss a medieval aspiration with a single word is little short of asinine. Your criticisms of the opera in question are superficial and hair-splitting. According to your conception of morality as applied to the music drama, we ought, by all means, to suppress "*Walküre*" and "*Siegfried*." In the first, we have a plain case of incest; and in the second, we have the offspring of this deplorable affair living with his aunt in a state of companionate marriage. Don't you see, my dear Mr. Lieblich, that even in Wagner, it is the music that counts, and not the libretto?

The Prelude, Transformation and Grail Music, and the Good Friday Spell would alone make "*Parsifal*" a great work. Granted that the Flower Maiden episode is undeniably banal, and that some of the seduction music is second-rate "*Tristan*"—nevertheless, Kundry's great narrative takes its place among Wagner's foremost creations. The religious sincerity which you say that you find lacking in the libretto is certainly expressed in the glorious finale of the opera.

Please, Mr. Lieblich, cultivate a few more critical inhibitions. Fashions change with the times, and a statement which was seemingly well-founded in one decade may evaporate into thin air in the next.

Sincerely,
ROBERT J. COHN, JR.

From hardened musical commentators like myself, scolding letters bounce off with the resiliency of a rubber ball, even when they are justified.

Maybe I am unintelligent and asinine, as Mr. Cohn claims, but I have the consolation of knowing that I am in good company when it comes to rating *Parsifal* as an inferior work from the pen of Wagner. Some extremely noted—not to say notorious—musicians and musical essayists have seen fit to flay *Parsifal* most unmercifully in spite of the "medieval aspiration" of its male characters. However, even were I alone in my opinion of Wagner's paretic and prurient piece of writing I feel that I could not be deterred from continuing along the solitary way which my correspondent seems to think superficial and misguided.

By the way, I do not quite see how my criticisms of *Parsifal* could be both "superficial" and "hair splitting." At least I give reasons for my viewpoint, when it would have been sufficient simply to exercise the precious privilege of a critic, and say that I do not like *Parsifal*.

The nature of *Walküre* and *Siegfried* do not enter into the present argument. Argument, did I say? Well, there shall not be any.

J. M. F. writes: "That august newspaper, the New York Times, of April 13, refers to the recent Horowitz concert at Carnegie Hall, as a 'violin recital,' and then cites the list of Chopin compositions

performed on that occasion, consisting of two Balades, the B flat minor Sonata, Etudes, Mazurkas, and A flat Polonaise. I have searched the records diligently but find no such violin works by Chopin. Would the esteemed Times descend to give further enlightenment to a wondering world?"

There is a Western young woman, so Dr. Lowenthal says, who breathes only twice a minute. Some of us hope that we never shall have to hear her sing one of those "I-o-o-o-v-e" ballads.

From a valued coworker in the musical vineyard:

Dear Variations:

I see in the MUSICAL COURIER of recent date that Jesus Sanroma, the excellent pianist, is now teaching at the New England Conservatory of Music.

Should not the N. E. C. advertise this fact with extra emphasis? I suggest:—

"Come to Jesus!"
It would appeal eloquently to Puritan Boston, don't you think?

Yours for advanced publicity,
CLARENCE LUCAS.

From M. B. comes this sage reflection: "From all I can gather, Mme. Galli-Curci's upper register is weak, but there seems to be nothing the matter with her cash register."

Soon the annual examinations will be in order at

the musical conservatories. A truly modern institution should include in its list of questions:

"How many tubes should a radio have?"

"What is a converter?"

"Who is Atwater Kent?"

"Name three large corporations which engage radio hours."

"Explain the difference between broadcasting and making records for the phonograph."

"What do the following pay their artists: (a) Victor, (b) Columbia, (c) Brunswick, (d) National Broadcasting?"

"Who directed the sound films of McCormack, Tibbett, Hackett, Johnson, Gigli?"

"Which artists have not yet performed for the radio and what price are they asking?"

"Give a short specimen list of selections which you would broadcast between the programs of a colored comedy team, and the Three-in-One-Oil Band."

"What are ——— doing to cultivate personality for television?"

"What is the difference between a Marcel wave and a wave-length?"

"What is 'fan mail'?"

"Have you planned your course of action when public recitals and opera performances will be abandoned entirely, and no one will take any more music lessons?"

LEONARD LIEBLING.

Tuning in With Europe

New Wagner Revelation

Just before the death of Cosima Wagner, the Wagner heirs placed at the disposal of Dr. Julius Kapp, the author of *Wagner und die Frauen* and other contributions to Wagner literature, the Wahnfried copy of the original limited edition of the Autobiography, practically all the copies of which were destroyed when the new definitive version was published. According to widespread rumor, recently revived by Messrs. Phillip Dutton Hurn and Waverley Lewis Root in their muck-raking book on Wagner,* the first sentence in this extinct first edition read "I am the son of Ludwig Geyer." The copy, now in Dr. Kapp's hands, proves this tale to be pure invention, and much more besides. Dr. Kapp will make it the basis of an analysis which ought to show up the spuriousness of some of the "evidence" which Messrs. Hurn and Root make the basis of their "Truth" about Wagner.

"Scientific" Muck-Raking

An excellent sample of these gentlemen's scientific research has recently been exposed by Ernest Newman in the London Sunday Times. In order to prove the alleged malevolent influence exerted by Cosima on Wagner they set out to prove that Cosima, and not Wagner, is the author of the final

*The Truth About Wagner, reviewed in the MUSICAL COURIER, March 29, 1930.

chapters of the Autobiography. An Oxford professor has told these young men (whose own knowledge of German appears to be very slim) that the German of these chapters is probably the German of a foreigner—for some of the idioms are French in character rather than German. Thus their conclusion: Cosima, daughter of the Countess d'Agoult, was brought up in Paris and therefore her German construction was influenced by the language of her youth. So of course she must be the culprit.

Enter Sherlock Holmes Newman

But, as Mr. Newman points out, Cosima was brought up by Liszt's mother, who spoke German; and there are extant exercise books which show that the little girl's education was German! Moreover, the true test of a literary style is the pace and rhythm of the phrase, and the pace and rhythm of the last chapters are unmistakably those of Wagner, like the rest of the book, while the pace and rhythm of Cosima's German (in her letters) are distinctly different.

Is the Professor Right?

And, Mr. Newman might have added, Wagner himself lived in Paris long enough to have acquired a habit of using Gallic turns of expression; so the Oxford professor may be right after all!

The Real Purpose

The rest of the book, as Newman shows, is equally reliable. The authors' knowledge of music is as ele-

mentary as their knowledge of German. Their purpose, evidently, was the writing of a scandal-mongering, muck-raking book, rather than the saving of a woman's reputation—at the expense of another's. The pity of it is that the death of that remarkable woman (whether she inspired Wagner's muse or not) is likely to add to their royalties.

Do Women Inspire?

What rot anyway, this personal "inspiration"! A musician is inspired, not by women, but by fantasy, by an ideal created in his own brain. A woman may add to his comfort, but not to his genius.

Out With the Truth

Cosima's death ought to remove the last obstacle to the publication of everything that can be of real interest about the composer, anything that can be added to our knowledge of this remarkable man's character. But irrelevancies—except insofar as they eliminate false impressions created by other irrelevancies—ought still to be suppressed by those who are competent to judge.

Albani's Death

The year 1930 has already robbed the world of several eminent female musical figures. Before Cosima there was Emmy Destinn; more recently, Destinn's senior colleague, Emma Albani. Albani died in London in her seventy-eighth year. Young women embarking upon a prima donna's career may well pause when they learn that this star, whose life was a series of triumphs from the day she made her debut in Milan till at the height of her career she sang Isolde to Jean de Reszke's Tristan at the Metropolitan, died a poor, forgotten woman, a pensioner on the English "civil list."

Does Albany Know?

Few people, by the way, know that Albani took her name from her "home town" of Albany, N. Y. C. S.

GOLDMAN, AMERICAN

Edwin Franko Goldman's Americanism is a matter of interest. He himself is American born, being a native of Louisville, Kentucky, and it is his opinion, which he has no hesitation in expressing, that the only real Americans are born Americans. He even hesitates to call Victor Herbert an American, although, bowing to public opinion, he places Herbert works on his All-American program, which is to be given July 10. A "clip-sheet" which comes from the office of the Goldman Band concerts reads in part as follows:

"An All-American program is included in the Goldman Band Concerts Schedule for the coming summer. The three soloists engaged for the summer are American-born and include Cora Frye, soprano; Olive Marshall, soprano; Del Staigers, cornetist. The conductor of the band, Edwin Franko Goldman, is also an American, having been born in Louisville, Ky. There are also many American-born musicians in the band, and this number is increasing each season."

In a recent conversation with the writer of this editorial Mr. Goldman said in no uncertain terms that the best wind instrument players of all kinds—that is, all kinds of wind instruments—are Americans. He says that no foreigners of any nationality whatever, as a class, compare with the best American players, that they have technic and style superior to any nation in the world. Mr. Goldman also says that it is not unusual by any means for symphony conductors to select their players from the Goldman band.

It is refreshing to hear Mr. Goldman speak of Americans in this manner, and likewise to insist upon it that the only real American is the born American. As has often been said in these columns, America would be very proud indeed to call some of its imported musicians who have proved themselves to be great artists or composers, Americans. The fact remains, however, that they are not Americans, and that they brought their talent with them from abroad, and in some cases their education.

The Association of American Band Masters evidently also feels the same way about it, for this association is offering a prize for the best original composition written especially for band. This prize is offered so as to induce native born composers to devote some of their time and thought to the band, which, in the past, has been neglected by most composers.

Among the Americans whose works are to be played at the Goldman Band Concerts this summer are Lake, MacDowell, Hadley, De Koven, Herbert, Woodman, Sousa, Hosmer and Goldman himself.

PICTURES FROM THE PAST

TWENTY YEARS AGO

Ottokar Bartik, who needs no introduction, with some of his little dancing pupils, which included the children of prominent Metropolitan Opera singers. The picture, taken in Mr. Bartik's Metropolitan Opera House studios, by Mishkin in 1910, includes: (lower row—left to right), Miss E. Van Horn; Miss Winkler, daughter of the late pianist, Leopold Winkler; and Abigail Gluck, whose mamma is Alma Gluck; (standing, left to right) Gretel Halperson, daughter of the late Maurice Halperson; Gretel Slezak, offspring of the tenor, Leo Slezak; Eva Goritz, whose father was the late Otto Goritz, baritone of the Metropolitan; Walter Slezak, Senta Goritz, and Miss F. Van Horn.



THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

Anent a Fund for Contemporary Composers

Chicago, Ill.

Editor, *The Musical Courier*:

I want to express my admiration for a recent article in your columns relative to providing a fund for other contemporary composers similar to the one Ernest Bloch was fortunate enough to receive. Every musician and music lover should gladly help toward this wonderful cause so that we might eliminate the terrible mistakes that have caused so many great artists to suffer. Probably the gravest mistake is partiality. It is only natural and instinctive to boost music of one's own country, just as one prefers speaking one's own language. Yet a really educated person can converse in several tongues; why not the same thing in music?

Most of us are prejudiced against modern music because of the simple reason that people do not gladly accept new ideas and theories. The musical masterpieces that we love contain so much melody, so much beauty that is lacking in the "moderns." The reason is obvious—environment. The older masters spent much of their days peacefully, leisurely, usually out in the open in communion with wonderful Mother Nature. Small wonder, then, that Mozart, Beethoven, Brahms, etc., received such sublime inspiration! But the present—with all its fascinating mechanism, its deafening noises and the ever-surging desire to move on! These have their indisputable influence on our present music and its creators. That is why our composers now turn to steel, to roaring engines and to huge skyscrapers for their inspiration. Their moods affect us strangely, not beautifully. Dissonances blare forth, not melodies. A continual moving from one theme to another disturbs us. But it is all inevitable when we consider the environment in which we are living today.

It is not for us to decide whether our modern music shows genius or not; that is for the coming generation to judge, just as we have judged the music of the past.

Let us remember that the living composers have definite goals just as those before them had, and it is up to us to help them reach these. Not only those of our own land, but of every land. This is the only way to put aside forever the narrow-minded partialities that have always existed!

Most sincerely yours,
(Signed) I. G. RADWANER.

Credit for the Librettist

Denver, Col.

Editor, *The Musical Courier*:

I wish to express my heartfelt thanks for and appreciation of your very kind article on The Sun-Bride in your issue of April 12.

It is a special satisfaction that a musical journal gives credit due the librettist. For this, I feel, too, that thanks are due the distinguished composer, Mr. Charles San-

I WONDER:

If applause could not be abolished at concerts except at the conclusion of groups or programs.

Who created the "artist-pupil."

Why anybody bothered to write The Truth About Richard Wagner.

If New York would not like a glimpse of the Flying Dutchman.

Why more artists do not realize that the less well known they are the more advertisements must be used in describing how famous they are.

Who will write the great musical novel. That someone does not provide a fund to buy tea and cookies for those who prefer to talk through concerts.

Why the *MUSICAL COURIER* correspondent from London said that no American works would be performed at the I. S. C. M. Festival; Bernard Wagenaar is an American.

What has become of the prodigies of yesterday.

What the vocal teachers have in mind when they write about "vocal chords."

How any musician or music lover can get along without reading the *MUSICAL COURIER*.

G. N.

ford Skilton, with whose work mine has the honor to be associated.

I thank you for this in the name of all writers associated with music, who sometimes find themselves woefully neglected. The poets who love and revere music and are happy to give their labor to it are so often utterly forgotten. I am happy to see that in concerts nowadays it is usual to give the poet of the song credit as well as the composer.

Your notice has made me happy and I trust you will be glad that it does. I have already expressed my sentiments to Mr. Skilton. I hope, as I am sure he does, that the radio performance of last Thursday evening (April 17) in New York will more than justify you. It is too early for me to receive letters with details, but I have had many glowing telegrams. Most tragically for me, it was not heard in Denver, though I had, of course, thought it would be.

May I say in parting that there was one very small error in saying Pueblo Bonito was in Arizona. It is in New Mexico.

Sincerely,

(Signed) LILIAN WHITE SPENCER.

Mr. Murphy Willing to Pray for the Vibratists

Grand Rapids, Mich.

Editor, *The Musical Courier*:

Is one permitted to comment on your editorial, Of Interest to Vocalists, which ran in your March 22 issue?

One can agree with you that the matter of vibrato long has been a bothersome thing, but I do not believe that anyone has tried to develop it or deliberately sought it and produced anything but trouble for himself.

A free voice, with breath conserved and just balancing resonance, will produce the natural vibrato for that voice, and I am convinced that any direct action to induce, compel or imitate a vibrato is dangerous. I may be mistaken, but I am sure that I am right, and for any who disagree, will admit in advance that they are right and not only wish them well for their manufactured vibrato, but, on request, am willing to pray for it.

Many years ago, Garcia gave to the world the laryngoscope, which was to revolutionize singing and show us just how the wheels went 'round. This instrument since has proved invaluable to throat men, but long since the voice men have forgotten about it and the horrible tone abortions which resulted from the use of it to study the human

voice. Among the great voice authorities to disavow its use was the developer himself.

The scientists can and have produced many interesting theories and have done much to enlighten us as to the theory or actual scientific phenomena are the voice, but when they undertake to show how the strings are to be pulled to compel vocal action which must originate in the brain as a picture of what each particular brain conceives correct tone to be—well, that is something else again.

If a singer wants vibrato he will get what is normal to his voice by freeing the throat and developing his resonance along natural lines. He will get little but a bleat or quaver or hybrid vibrato, if he cares to call it such, in trying to manufacture it.

As for studying the vibrato of well-known singers, that is fine, both for the exercise as well as to learn what to avoid in many cases.

I cannot agree that "both children and adults can be taught vibrato." I believe that almost anyone who will study seriously with a competent teacher will develop an acceptable or even beautiful vibrato. But what most of the seekers want is a bleat or a "Hearts and Flowers" wiggle—neither of which classify according to my conception of the real vibrato.

I agree that the "dead" voice is terrible and that the tremulous one is very irritating, but I cannot see where any imitation vibrato would be any more interesting or less of a bore.

Yours very truly,

(Signed) GEORGE A. MURPHY.

Musical Courier Broadcasting Praised

New York, N. Y.

Editor, *The Musical Courier*:

Thank you for your announcements over the radio of the Haarlem Philharmonic Society concerts. Your broadcaster, Theodore F. Gannon, gives my dear mother great pleasure each Monday, as she is a shut-in, having lost her eyesight about four years ago. She does enjoy your announcements so much, especially Haarlem Philharmonic Society announcements, as she is greatly interested in my work.

Cordially yours,

(Signed) MARGARET C. BORDEN,
(Chairman of the Press of H. P. S.)

Haensel of Haensel & Jones

New York, N. Y.

Editor, *The Musical Courier*:

In last week's issue of the *MUSICAL COURIER* I notice a letter from Louis Graue in which he gives the name of Henschel as the manager of Richard Crooks. Henschel should have read Haensel, this Haensel being, of course, the Haensel of Haensel & Jones, Crooks' only manager since the beginning of his career.

(Signed) HAROLD ADAMS.

I SEE THAT

Charles Maduro has been decorated with the French Legion of Honor.

The Barrere Little Symphony has returned from a tour of the East.

Carl Figue's comic opera, The Purple Peacock, was produced twice in Brooklyn under the composer's direction.

The New York School of Music and Arts will give eight concerts at the Grand Central Palace next season.

An all-American program is included in the Goldman Band Concert schedule for the coming summer.

Leo Ornstein has won first prize in the competition for the best national hymn conducted by the National Anthem Society.

The American Matthay Association will give a \$1,000 scholarship toward a year's study in London.

The Gold Medal Winners of the New York Music Week Association appeared in concert at Carnegie Hall on April 21.

Alexander Merovitch has resigned as vice-president and director of Concert Management Arthur Judson.

Fritz Reiner was married to Carlotta Irwin on April 26.

The *MUSICAL COURIER* broadcasts from WOR at noon every Monday.

Henri displayed unusually fine artistry in his dance recital at the Civic Repertory Theater last Sunday.

The Metropolitan Opera Company is now on tour.

The Countess Helena Morszyn has been engaged as guest master teacher at the MacPhail School of Music.

Carola Goya's Spanish dances reflect the color, life and traditions of Spain.

The sixth annual Westchester County Music Festival begins on May 22.

John Hutchins is not writing a book on singing.

The Metropolitan Opera Company's Choral School will give its first public concert at Town Hall on May 21.

The International Symphony Orchestra has begun a campaign for subscribers.

Hanna Butler advocates intensive vocal training for children.

Wassily Besekirsky is now head of the violin department of the School of Music of the University of Michigan.

Albert Spalding believes that it is better to know one thing thoroughly than to have a smattering of a great many things.

The Oratorio Society will give the Bach B minor Mass in its entirety at Carnegie Hall on May 5.

Adelaide Gescheidt has written a book on voice which she calls Making Singing a Joy.

Edwin Franko Goldman and Mayhew Lester Lake are collaborating in writing a comic opera.

Many a flapper has enrolled in Denishawn House to find that there is something more beautiful in life than jazz, a cigarette and flask.

Edwin and Jewel Bethany Hughes are on tour.

The second annual conference of pupils of Frederick Schlieder will be held at Roerich Museum on May 16.

WHAT DO YOU WISH TO KNOW

?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

Can you give me any information regarding the Society for Contemporary Music?
S. B.

This question presumably refers to the International Society for Contemporary Music which was organized at Salzburg some years ago and each year gives a festival. This year the festival is to be held in Liège, Belgium. The society has sections in every European country and in the United States. Each year the various sections send selections of their latest music to an international committee from which works are chosen to make up the festival programs. The programs are, thus, strictly international, each country being represented by one or two works. The United States has always been represented at each festival, works by Whithorne, Bloch, Ruggles, Jacobi, Gilbert, Eichheim and other Americans having been played.

"MME. COLORATURA" IS CLARE CLAIBERT
Did the *MUSICAL COURIER* ever divulge the name of the mysterious "Mme. Coloratura" whom Charles Wagner is to bring to America?
K. D.

Yes, she is Mme. Clare Clairbert, the Belgian soprano.

HUGH THE DROVER GIVEN IN WASHINGTON
Where was Vaughn Williams' Hugh the Drover first given in America?
S. B.

In Washington, D. C., by the Washington Opera Company. The performance was directed by Eugene Goossens.

NOVELTIES AND REVIVALS AT THE "MET"
What novelties and revivals were presented at the Metropolitan this season?
F. K.

Don Giovanni (Mozart), Luisa Miller (Verdi), Sadko (Rimsky-Korsakoff), The Girl of the Golden West (Puccini), L'Elisir d'Amore (Donizetti) and Louise (Chapelier).

MCCORMACK SANG OVER WJZ

Kindly tell me through which station John McCormack sang his program on Thanksgiving night last and from whom I could obtain his program.
J. B.

The station was WJZ. A program can be secured by writing to Mr. McCormack's manager, D. F. McSweeney, 565 Fifth Avenue, New York.

FERRARI-FONTANA IN CANADA

Can you tell me if Edouardo Ferrari-Fontana is now in New York?

At the present time Mr. Ferrari-Fontana is in Toronto, Canada, where he has been teaching for several years.

THINGS I LIKE:

A dream I had that Tristan and Isolde would be broadcast from Bayreuth this summer.

Russian music the way Albert Coates directs it.

Robert Edmond Jones' setting for the recent production of Die Gluckliche Hand. Jerome Kern's Sweet Adeline, formerly at Hammerstein's but now departed.

The European festivals this year.

Sergei Klibansky's infectious smile.

Henry Cowell's application of his "tone cluster" idea to the orchestral writing of his new concerto.

The Metropolitan Opera season in Washington, Baltimore, Richmond and other music starved provincial centers.

Plenty of material for this column.

The still prevalent whispers about a new opera house.

The chorale from Colin McPhee's piano concerto played recently by the Barrere Little Symphony.

To be told that Florence Easton will be back with us next year.

Eva Wilcke's book, German Diction in Singing (E. P. Dutton & Company).

To be absent when there is a repetition of the Schoenberg fright.

T. F. G.

Edwin and Jewel Bethany Hughes on Tour

Edwin and Jewel Bethany Hughes left for concert appearances in the South shortly after their second two-piano recital of the season in Town Hall in March. They presented programs of solo and two-piano numbers in Chattanooga, Birmingham and Montgomery, arousing among musicians and music-lovers in those cities the same unusual interest and enthusiasm that invariably mark their appearances in New York and elsewhere.

The Chattanooga News said that these two artists "captivated a large and representative audience, and more than fulfilled all previous heraldings of their artistry. Mr. and Mrs. Hughes played with an unsurpassed technical perfection, and their readings showed both musicians to be artists of major importance. Their concert afforded the first opportunity to Chattanoogaans of hearing artists of world renown in concerted works for two pianos, and too much cannot be said of the perfect blending and splendid ensemble of the music. Each a pianist of the highest attainments, Mr. and Mrs. Hughes have played together until their music seems a veritable fusion of the artistic personalities of both, a lovely tone picture created by one artist, rather than two."

In Birmingham, Ala., the News spoke of the concert as being "outstanding in the brilliant musical season that Birmingham has enjoyed this year," and found the performance "so perfect in technic and coloring that it was difficult to realize that two pianists were playing."

The Montgomery Journal, under the caption, "Audience Charmed by Piano Recital," stated: "An unusually appreciative audience heard Edwin and Jewel Bethany Hughes, internationally famous pianists, in a two-piano recital last evening. Their fineness of execution and perfection of expression held the listeners spellbound throughout. The two artists made an impression that will not be quickly forgotten, and the city is to be congratulated on having the opportunity of hearing these talented musicians. After completing the announced program, the artists were brought to the stage again and again to play encores."

While in Birmingham and Chattanooga, Mr. Hughes visited his well-known professional pupils, Dorsey Whittington and Lo's Spencer, two leading figures in the musical life of the South, whose concert appearances are always eagerly looked forward to.

New York Opera Club's Evening Concert

On April 22, the New York Opera Club held its annual evening concert at Delmonico's, with about one hundred and fifty persons, many prominent in social and musical circles, attending.

Charlotte Lund, founder and president, presided, her charm and infectious humor keeping things moving with alacrity. The event might well be called the climax of a busy season, for numerous and successful have been the combined activities of Mme. Lund and the club. A series of opera talks on this season's revivals and novelties at the Metropolitan Opera have attracted good sized audiences to Chali's, where Mme. Lund has now a devoted following in this phase of her work. Then, too, she has been tireless in arranging opera performances for the young people, a number of these having delighted thousands of tots at Town Hall and at Roerich's Museum. In this work

Mme. Lund has been surrounded by a fine cast of singers and dancers.

Some of these participated in the evening concert and ball at Delmonico's. Charlotte Lund and Oliver Stewart were, perhaps, the high lights of the evening in duets from Carmen and Don Giovanni, which served to show the excellent blending of their voices. Mme. Lund's soprano was in excellent condition, fresh and vibrant, and Mr. Stewart's fine tenor delighted the audience which gave them an enthusiastic reception. Then there was a group of songs by H. Wellington-Smith, baritone and faithful co-artist of Mme. Lund, given with tonal richness and polished style. One of Aleta Dorée's youngsters quite charmed the audience with her skilful dancing, and there was also a young Russian violinist, who previously this season had earned a fine success with the New York Opera Club. She has excellent technique, a beautiful tone and plays extremely well, but the writer, unfortunately, never has been able to get her name. Rachmaninoff's Silent Night was beautifully done by this girl and Mr. Stewart, who also sang a Spanish song. Dancing prevailed until a late hour and every one thoroughly enjoyed the evening.

Second Annual Conference of Schlieder Pupils in New York, May 16

The second annual conference of Frederick Schlieder pupils will be held at the Roerich Museum in New York on May 16. This year's conference will consist of an



FREDERICK SCHLIEDER

afternoon session, an evening session, and a banquet, which will be held between the two sessions, at 6:30 p. m.

Large delegations of teachers from Philadelphia, Providence and Boston will attend this year's conference, in addition to the many teachers from New York and its suburbs. The afternoon session will open with an address by Mr. Schlieder, which will be followed by a discussion and demonstration of creative methods. The evening session will be devoted to a recital of original compositions by Schlieder pupils.

Recognized as one of the outstanding figures in creative music today, Mr. Schlieder, who teaches at the Philadelphia Conservatory of Music, The Sutor School of Music in Philadelphia, The Harcum School in Bryn Mawr, Pa., and the School of Religious Music of the Union Theological Seminary in New York, also gives private classes at his studios in New York, Providence, R. I., and Boston, Mass. During the coming summer he will give his eighth season of Summer Intensive Courses, teaching this year from June 30 to August 1 at

his New York studios, from August 6 to 27 at Berkeley, Cal., and from September 1 to 22 at Denver, Col.

N. Y. School of Music and Arts Concert

Twenty-one young singers, pianists and violinists of both sexes were heard at the 730th concert of the New York School of Music and Arts, Ralfe Leech Sterner, founder and president, at the Music and Arts Room, Grand Central Palace, New York, April 2.

The large hall was crowded with listeners, who showed much interest in the various items of the program. This was a model of variety, containing vocal, piano and violin solos, vocal duets, duos for two pianos, and works for four pianists at two pianos. Certainly such variety is necessary to retain the interest of an audience; monotony spells inattention.

The personal instruction of the vocalists by Mr. Sterner brings out the best qualities of each individual voice, developing it along nature's lines; excellent coaching by competent authorities is superimposed on this voice development, which results in excellent interpretation of songs, arias and ensembles. Thirteen vocal numbers in all showed the ability of the singers, including all varieties of the voice. The singers (in the order of appearance) were Evan Williams, Margaret Noonan, Corinne Shaw, Elizabeth Fey, Morris Ohre, Anna Baboso, Ruth Wolff, James Reid, Mae Joy Worrell, Earl Wilkinson and Josephine Weidner. Pianists were Helen Gumpfer, Mildred Griffin, Madeleine Richard, Charlotte Trystman, Dorothea Miller and Mary Duncan, whose instructors are Richard Singer and F. W. Riesberg. Violinists were Lorena Dodson and Arthur Lofgren. Gladys Longene played all accompaniments.

Mae Joy Worrell, soprano, and Morris Ohre, baritone, gave a joint recital in the same quarters on April 17; the usual Thursday evening concerts at the school continue. Interest in the summer session is already manifested by the large number of applications and ensuing correspondence. That the institution will have the usual large patronage, overflowing its dormitory accommodations, is evident. Many who come for the spring or summer term are themselves pupils of former students at the school; this patronage speaks loudly for the experience and environment of the past.

The summer session of the New York School of Music and Arts, under Mr. Sterner's direction, has already begun, with excellent attendance and wide inquiry from many parts of the country. Arthur Friedman, celebrated pianist and Liszt pupil, returns to the faculty; Paul Stoeving continues violin instruction, and Mr. Sterner is leading instructor of the vocal department. The student dormitories are artistic and comfortable, with a piano in each room; pupils' concerts Thursday evenings continue, and certificates and diplomas are granted for this course. Opportunities for out-of-town students to aid themselves financially, include accompanying part-time business positions, etc. Director Sterner announces the engagement of the Music and Arts Room, Grand Central Palace, for the second Thursday of every month, beginning next October and ending in June, 1931.

J. C. Benitez Gives Musicales

On April 16, a distinguished audience gathered in studio 607 in Steinway Hall to hear a delightful hour of vocal music given by three of J. C. Benitez' professional pupils: Christopher Hayes, Evelyn Brandt, and Martino-Rossi.

Mr. Hayes, who will shortly leave for an extended tour of Europe, sang songs which revealed his rich tenor voice, fine enunciation and interpretative skill. It was indeed a pleasure to listen to this fine artist. Evelyn Brandt sang several operatic arias with fine dramatic effect and displayed a full, rich dramatic soprano of wide range which she used with style and intelligence. Miss Brandt has sung many prima donna roles with various opera companies, having received unanimous praise from the press and public wherever she has appeared.

Martino-Rossi was heard in arias and songs sung with fluent style. His is a big baritone voice of fine quality, of smooth legato and effective crescendos and pianissimos. Mr. Rossi shortly leaves New York to sing leading baritone roles in the Cincinnati opera season.

These fine vocalists received a tremendous ovation and gave many encores. It was a delightful evening, socially and artistically, at the conclusion of which Mr. Benitez surprised the audience by singing several Spanish songs with beauty and style. Miss Schulen provided the accompaniments and was an asset to the successful evening.

Much credit is due Mr. Benitez for his untiring efforts.



JULIETTE LIPPE, who, as a leading member of the German Grand Opera Company, again was hailed by the critics from her to the Coast, as "a young Lilli Lehmann." Mme. Lippe is under the exclusive management of S. Hurok.

Zeckwer-Hahn to Celebrate Sixtieth Anniversary

On May 21, the Zeckwer-Hahn Philadelphia Musical Academy will hold its 60th Anniversary Celebration at the Academy of Music in Philadelphia. The Academy is the third oldest music school in the United States, and has been located in its present building on Spruce Street for fifty-five years.

For its anniversary celebration an unusual program has been arranged under the direction of Frederick Hahn, president-director of the school. An orchestra of one hundred and twenty-five players, composed of present and former students and graduates from all over the country, assisted by some professionals will be heard in works by Wagner, Dvorak, Chabrier, and Tchaikovsky. The Fortnightly Club and Philadelphia Chorus, under the direction of Henry Gordon Thunder, will sing numbers by Elgar and Sullivan. Mayor Mackey will deliver an address and Dr. Herbert J. Tily will present eight honorary degrees. The academy will graduate twenty-five students on this occasion.

It is interesting to note that eight former pupils of the Zeckwer-Hahn Musical Academy are now members of the Philadelphia Orchestra. Also, two pupils of the academy were winners of the Stokowski Medal in violin.

Margolis Artists at Mecca Temple

Three artist-pupils of Samuel Margolis, New York vocal maestro, appeared at Mecca Temple on April 6. It was a concert given by the Home for Old Israel, and about 3,000 attended. Miriam Miller, dramatic soprano, sang Voi Lo Sapete from Cavalleria Rusticana. Although suffering from a cold, nevertheless, she sang the aria with dramatic fervor and splendid production, especially the high tones. No doubt much will be heard of her in the future.

Erna Pielke, leading mezzo-soprano of the Bremen Staats Opera, on request, sang Eli, Eli, with an appeal which stirred the audience. Pier Maria Zennaro, leading baritone of the opera in Venice, Genoa, and other cities, as well as guest artist of the Munich Opera, sang the aria from L'Africana with fine dramatic declamation; his clean diction as well as excellent tone production were noted. All three artists were enthusiastically received.

Pius X School Summer Session

The Pius X School of Liturgical Music announces summer sessions from June 24 to August 2. These classes include instruction in Liturgical Singing, Gregorian Chant, Advanced Chironomy, Polyphonic Singing, Gregorian Accompaniment, Justine Ward Method of Teaching Singing, Harmony Counterpoint, Musical Appreciation, Methods, Model School, Training of Boy Choir, Sight Reading.

On the faculty are several noted teachers, among them The Rev. Dom Maur Sablayrolles, O.S.B., Mrs. Justine Ward, Mother G. Stevens, Achille Bragers, Leo Bartinique, Audrey Freeman, Norbert Heagney, Edmund Holden, Margaret Hurley, Frank Crawford Page, Julia Sampson, Margaret Sullivan, and Bernard B. Wert.

Soder Hueck Artists Record for Brunswick

Gladys Burns, soprano, and Rita Sebastian, contralto, have been requested by the Brunswick Company to make the second act duet from Madame Butterfly. Both are accomplished young artists whose voices blend beautifully.

D'ANTALFFY COMPOSER-ORGANIST
Pupil of Reger and Bossi.
Former Professor at the
Royal Academy, Budapest,
Hungary.
Studio: 16 West 74th Street, New York City Telephone: Endicott 8137

READING CHORAL SOCIETY

Strand Theater, Reading, Pa.

N. LINDSAY NORDEN, Conductor

WEDNESDAY, MAY 7, 1930

SECOND BRAHMS FESTIVAL

DOROTHEA FLEXER, SOLOIST

"SHICKSALSIED"—"AVE MARIA"—"GESANG DER PARZEN"

—"NANIE"—"RHAPSODIE"—"ACADEMIC OVERTURE"

—and songs with Orchestra.

Chorus 200

45 Philadelphia Orchestra

PUBLICATIONS

(R. L. Huntzinger, Inc., New York)

Making Singing a Joy, a treatise by **Adelaide Gescheidt**.—The sub-titles of this book are as follows: Normal Natural Voice Development; A System that Develops the Natural Function of Voice and the Ideal Quality of Pure Tone Without Voice Placement or Breathing Method, and that Is Constantly Being Demonstrated by Many Outstanding Artist Exponents of this Training.

There is a foreword by Sigmund Spaeth in which he says that it is possible for him to speak from experience since he turned to Adelaide Gescheidt for help and advice when he found that his speaking voice could not stand the strain of constant use in public, outdoors and in large auditoriums. Further on Mr. Spaeth says, "Judged by the success of her pupils, both professional and amateur, Miss Gescheidt's principles must be correct. She has never yet interfered with the natural beauties of any vocal organ, but renders serviceable those qualities which are inherent and indispensable to an actual performance." At the end of his foreword Mr. Spaeth says, "When one so often hears a self-conscious singer, the victim of some elaborate 'method,' painfully trying to remember all the things to be done by various parts of the body and the brain at the same time, and producing little more than an expressionless and insignificant noise, one is led to hope that every vocal student may come to read this book and profit by it."

The book opens with what Miss Gescheidt calls her own concise vocal biography. In this chapter she explains why she took up the teaching of scientific voice development. Her biography consists of the usual biography of voice destruction by incompetent teachers. "For ten years," says Miss Gescheidt, "I wandered from method to method, giving each from one to two and four years' trial. At the end of this serious study and cultivation I was deprived of my voice entirely." Further on in this chapter Miss Gescheidt says: "Like a flash from the sky . . . an inspiration came to me as to an inventor who suddenly sees his invention all complete in his mind's eye. It was then that I conceived the great truth of normal, natural singing."

Miss Gescheidt says that her next endeavor was to discover a plan for carrying out this truth. The details of this are given in the book now under review. At first, Miss Gescheidt says, most of her successes were with extreme vocal wrecks and speech defectives. Her cases with stammering and stuttering, and cleft palate cases, were of special note. These were demonstrated before the New York Medical Society and many private organizations, and also before dentists and orthodontist conventions at Albany and Atlantic City. Many prominent clergymen and a noted speaker of the stock exchange were restored to proper vocal balance after a total loss of speech of from one to four years. Miss Gescheidt sensibly remarks that a system like this must naturally be even more efficacious when applied to untouched and normal voices, especially in their first development.

During seventeen years Miss Gescheidt says that she has taught over 7,000 pupils, a fact which she believes to be not only convincing but also history making.

In Chapter II Miss Gescheidt writes about singing as a science and art. Here she says that when singing is based on this foundation of science, the singer can be sure of his art and be ever ready for whatever opportunities may come to him.

In the next chapter a description of voice is given under the heading "Voice Understood." This is a brief outline of fact. It is followed by a chapter called "Voice in Natural Procedure." Miss Gescheidt here states her belief that nature intends that all who sing should allow the vocal mechanism to operate in the same identical way, and says that to endeavor to control the muscles intentionally in the singing act is an error. This again is followed by another chapter explaining how vocal facts are based on the science of natural law.

In Chapter VI Miss Gescheidt says that tone is not dependent upon breathing methods, and adds that great capacity has never been reached by any fixed muscular support. The last line in this chapter is as follows: "When one sings normally he will also breathe correctly."

Miss Gescheidt's originality is shown in her statement that the lack of knowledge of true voice is the reason for shunning the English language in song and the belief that Italian and French are the only possible singing languages. In a brief chapter she enlarges upon this, and ends her statement with "singing is then a joy." No less original is Miss Gescheidt's statement that she believes that a boy, during the time when his voice is changing, may continue singing without danger. A whole chapter is devoted

to the voices of youth. Another chapter is devoted to the falsetto.

Chapter X is a description of the pure human tone, in which the theory of tone and overtone is explained, and in this chapter Miss Gescheidt says that regardless of conditions of health or fatigue a singer can proceed with absolute assurance and confidence and always be in voice. In the matter of tone production and interpretation Miss Gescheidt points out that once the singer's voice is perfectly adjusted, the interpretation is entirely unhampered. The singer with a perfectly adjusted vocal instrument will be able to use the strongest dramatic effects and most forceful degree of sound, tapering down to the most delicate and elusive, without conscious effort or change.

Faulty intonation is explained, the reasons for it and the means by which it may be overcome. A plan for normal, natural tone development is given in an extended chapter, and following this there is what Miss Gescheidt calls her "Table of Ten," which is an outline of what the singer must do. There is then given a series of physical culture exercises for the vocal instrument through energetic articulation and pronunciation.

Finally we reach a chapter with the heading An Era for Thinking Students. Evidently Miss Gescheidt thinks that there are, or have been in the past, students who do not or did not think, and that matters in that regard are improving, or have improved.

The lost voice and its restoration is fully explained, with details of the wrong habits and the wrong methods of correction. Ignorance is to be blamed for much of this vocal trouble, and also for the failure of teachers to find corrective means. At the end of the book Miss Gescheidt explains that too little thought is given to nature's means for expression of talent, and the question is then asked as to whether it is worthwhile to cultivate a voice if it does not seem promising. Miss Gescheidt finds that in her experience nearly every singer who comes for advice is singing with only one quarter of his true quality, due to certain held positions of the voice box and other vocal parts preventing a normal emission of the voice and brings an abnormal sound into the true tone quality. Miss Gescheidt says since singing is the most natural expression of a human being's feelings, especially of joy, and since feelings must have some outlet, singing must, from this angle, be good for the health. She also says that poor quality of tone signifies a wrong production of voice unless the person is defective. In capital letters she says: "Where there is health there is life, where there is life there is voice," and ends her book with a chapter entitled Singer's Fear.

This book is a sermon in optimism, and should be read especially by those who need encouragement either to begin or to continue their vocal training.

(G. Schirmer, Inc., New York)

Tones and Tunes for Arm-Touch, twenty-six first grade piano pieces by **Elizabeth Gest**.—This book contains preparatory exercises preceding each piece. The pieces themselves are very brief, and words are written to accompany them, giving the rhythm. The rhythm is also written out in advance, and the composer directs that this rhythm shall be "clapped" before playing the pieces. There is also direction for reviewing the pieces and writing in the rests where they should appear, these rests being omitted in the printed music. Evidently the work is to be taken up carefully so as to attain precision and understanding.

Miss Gest is a composer gifted with real musical invention, and the tunes that she has written have the quality of folk music, easily sung and easily remembered. Some of the music used is quoted from German, French, English and other sources.

This is an excellently conceived and executed instruction book, recommended with pleasure.

Joy, a song, by **Charles Wakefield Cadman**.—Cadman returns in this song to his old-time style of the light and popular ballad. True, there is here more modulation than there used to be in the old days when he wrote *At Dawning*, *In the Land of the Sky-Blue Water*, *I Hear a Thrush at Eve*, and other popular favorites. Still, it is the same type of music, and should win its share of success.

(Carl Fischer, Inc., New York)

Three Part Choruses, arranged by **Palmer Clark**.—The arrangement of these songs is for soprano, alto and baritone. The titles are *Old Glory* (Bartlett), *My Little Star* (Ponce), *The Day Ends* (Drigo), *By the Roadside* (Clark), *Pierrot's Return* (Chaminade), *Turkish Rider* (Eilenberg), *Old Glory I Salute You* (Vaughn De Leath), *Old Glory by Bartlett* and *Old Glory I Salute You by De Leath* are, of course, patriotic songs. *My Little Star* is a Mexican serenade. *The Day Ends* is an arrangement of the famous *Drigo Serenade*. *Pierrot's Return* is an arrangement of one of Chaminade's popular tunes.

VAN YORX

E
D
G
A
R

STILLMAN - KELLEY

John McCORMACK

Direction D. F. McSWERNEY

6 East 45th Street

Steinway Piano Used

THEO.—TENOR

Special attention to the speaking and singing voice in relation to the motion picture art. Member of the American Academy of Teachers of Singing. Studio: 4 West 40th Street, New York. Opposite Public Library. Tel. 4792 Penn. If no answer ring Susquehanna 4500.

STEINWAY
HALL,
NEW YORK
N. Y.EDWIN SCHNEIDER,
Accompanist

New York

Clementine De Vere SAPIO

Prima Donna
Formerly Metropolitan Opera, New York;
Covent Garden, London; Theatre Royal,
Madrid; La Scala, Milan; Grand Opera,
Paris, etc. Principal English and American
Festivals.



Romualdo SAPIO

Vocal Teacher
Formerly conductor Metropolitan
Opera, New York, and
European theaters. Coach to
celebrities.

VOICE DEVELOPMENT, STYLE, REPERTOIRE
Address 109 RIVERSIDE DRIVE, NEW YORK CITY

Phone Endicott 8066

frederick jagel

tenor

METROPOLITAN OPERA COMPANY

Mgt: Concert Management Arthur Judson, Steinway Bldg., 113 West 57th St., New York

SUMMER MUSIC SESSION

NEW YORK CITY

JUNE 28th to JULY 19th

Musicianship.

How to Play Piece in the First Lesson

(Special Piano Course for Public Schools)

Sight Singing without "Do-re-mi," "Intervals," "Numbers."

Send for Catalog

Address EPPA ELLIS PERFIELD

121 Madison Ave. (30th St.), New York City

Phone Bogardus 5163

VANNI-MARCOUX

Chicago Civic Opera Company

Now singing with the Cannes Grand Opera Company and at the Monte Carlo Casino.
In the Spring at Paris Grand Opera.



CYRENA VAN GORDON

Prima Donna Met. Op. Co. Chicago, Opera Company

"She is fulfilling the late Maestro Campanini's
prediction: 'You will be one of the greatest
mezzo-sopranos of the age.'"

Member of East & South

THE CONCERT GUILD

113 West 57th St. New York

and associated

DEMA HARBARGER

AUSTRIAN TOWER

CHICAGO

Baldwin Piano

THE GUILMANT ORGAN SCHOOL

Dr. William C. Carl, Director

Special Course in Church Music

Students aided in securing positions

Write for Catalog

17 East Eleventh St., New York

WURLITZER
TRADE MARK REGISTERED
Medal Winning
HARPS
Other orchestral
instruments of
equal quality
New York
Cincinnati
Chicago
SEND FOR CATALOG

NEW YORK CONCERTS

(Continued from page 22)

Open Secret; also (Bonelli) Don Juan's Song (Tschaiowsky), Cargoes, and a Spanish song which made a big hit. At the close the artists united in Mozart's La Ci Dorem, bringing the morning to a bright close. The officers of the club include Mrs. Everett Menzies Raynor, president; Mrs. Frank Littlefield, honorary president; Mrs. Thomas Jacka, honorary vice-president; Mrs. William Gage Brady, first vice-president; Mrs. Charles S. Conklin, second vice-president; Mrs. H. Christian Huber, recording secretary; Mrs. J. S. Carvalho, corresponding secretary, and Mrs. Truett P. Edward, treasurer. Lillian Sherwood Newkirk is chairman of the music committee, on which Mesdames James E. Burt and John A. Knighton are active.

University Glee Club

The annual spring concert of the University Glee Club, at Carnegie Hall, attracted a large gathering and elicited the hearty approval that Channing Lefebvre well-schooled singers amply deserve. The soloist of the evening was Frank Chapman, baritone, who, in the almost inevitable Pagliacci Prologue and songs in Italian and English exhibited a voice of volume and quality, and estimable musical qualifications. The chorus sang four songs in German and English, by Bach, Beethoven, Brahms and Grieg, folk songs of several nations and college songs. Walter Golde played the accompaniments for Mr. Chapman.

Concert of Gruen's Works

A concert devoted to the compositions of Rudolph Gruen was given under the auspices of the Student Association of The Neighborhood Music School of East 105th Street, on April 24, by the following artists: Paul Althouse, tenor; Raoul Vidas, violinist; Frances Hall, pianist, with Mr. Gruen, acting as accompanist and also heard as soloist.

The concert was attended by a large audience, whose appreciation of the composer's works and their delivery by the artists was manifested in a series of enthusiastic ovations. Mr. Gruen opened with his arrangement of the Bach prelude and fugue in A minor, followed by four shorter numbers of his own which proved highly enjoyable for their varied moods. These showed a talent, which has already been recognized, and were finely played.

Mr. Vidas, that excellent artist, revealed a warm tone, ample technique and the assets that have marked him a violinist of the first water. Mr. Vidas was obliged to repeat one number and recalled numerous times before the audience would allow him to withdraw.

Paul Althouse elected to sing four of Mr. Gruen's songs, most effective of which was My Own, to words by Tagore. The beauty and emotional significance of this was admirably conveyed by the singer, whose voice is in exceptionally good condition this season. He was cordially received by his listeners who recognized in him a most satisfying artist.

Miss Hall and Mr. Gruen concluded the program with a suite for two pianos, played extremely well.

APRIL 25

Georges Enesco

Georges Enesco, eminent Roumanian composer, violinist, pianist and conductor displayed his versatility to the evident delight of a large audience at Town Hall in the evening. As violinist he was heard in a sonata of Handel, the ever-lovely Poeme of Chausson, Ravel's colorful Tzigane and the Kreutzer Sonata of Beethoven. As pianist he served as unobtrusive but excellent accompanist in a group of seven interesting

songs from his own pen, sung on this occasion by the bright-voiced and thoroughly enjoyable Helen Stanley. Mr. Enesco's solid musicianship, freedom from affectation, breadth of conception and lofty musical idealism have long since given him high rank among contemporary artists. He stirred much enthusiasm among his listeners. Sanford Schlusel was his helpful accompanist.

New York University

Students of New York University gave a recital of their compositions in Wanamaker Auditorium on Friday afternoon. Marion Bauer made a preliminary announcement to the effect that the works to be played were not written especially for the purpose of public performance, but were produced in the ordinary course of school study. Miss Bauer also announced that, owing to the illness of Edwin McCarthy, pianist, the sonata by Lillian Rendelmann could not be played. Compositions by eight composers were presented on this occasion.

The program began with the first movement of an organ sonata by J. Vincent Higginson, played by George William Volkel. This had occasional evidences of modern tendencies and a few big moments. The melodic line appeared to be difficult to follow, and the composer had mingled various idioms in his harmonic structure.

There followed a fugue for organ by Ruth Banks, also played by Mr. Volkel. This work was well made, with moments of real beauty.

The third work on the program was an Ave Maria for voice and organ by J. Vincent Higginson, sung by Helen Marshall, soprano. Mr. Higginson in this wrote pleasing music, which, however, lacks the true vocal idiom. There was, just at the climax, a moment of exquisite melody.

Following this were three pieces in ancient style, two minuets and a gavotte by Miriam Gideon, played by the composer. Miss Gideon has been well schooled along traditional lines, and her music was excellently written. The second theme of the gavotte proved to be very attractive.

Next Morris Lawner played four of his own compositions, also in ancient form and style. Mr. Lawner proved himself to be not only a pianist of unusual interpretative ability, but a composer with skill, invention and originality. He then continued by playing a scherzo by Frances Schwamm. This work was in modern style, with rather interesting thematic material, but was not developed into an appropriate climax and proved somewhat monotonous.

Next came a jazz fugue for piano and string quartet by Lester Hanker. The composer was at the piano and the quartet consisted of Albert Stoessel, Hine Brown, Louise Rood and Arthur Bernstein. The work is interesting, and rather more advanced than the other compositions played before it on the program; but it was diffuse, and, for the most part, not jazzy. It had, however, at moments, a good deal of punch.

Finally, George Drilling Volkel played his own introduction, chorale variations and fugue on a theme of Brahms for organ. Mr. Volkel is a splendid organist and a well schooled composer, without, apparently, possessing a great deal of originality. This work is developed with great skill, and made a deep impression.

APRIL 26

The Song of David

The opera-oratorio, The Song of David, by Ira B. Arnstein, had its first complete presentation at Town Hall Saturday evening.

This work, while not outstanding, pos-

Maestro ARTURO VITA

Voice Placement—Opera Coach
Studio 803-804, Carnegie Hall, New York
Tel. Circle 1350

sesses some very good points, particularly in the choral passages; the a capella singing of the heavenly choir could be very effective. It does not have, however, the pure, melodic line that one imagines David would give to his songs.

The score is orchestrated almost entirely for strings and woodwind with an occasional duet for French horns. The two dances for orchestra alone are not too original and this writer does not associate tamberlaines with cherubim as does Mr. Arnstein (!!).

From the standpoint of performance not much can be said. The insecure footing of both orchestra and singers at the beginning gave the impression of a reading rather than a rehearsed performance. However, as the work drew to a close they seemed to imbibe the spirit of the stirring choruses, and the high spot of both the composition and the evening was reached in David's heart-breaking plea to his Lord for guidance (Psalm 25) "Teach me, O Lord," which had to be repeated. This was beautifully written and very well sung.

This work might be more effective as an opera, as the mind persists in conjuring up the colorful scenes and dancing and costumes that would form its setting.

Polyphonic Symphony Orchestra

The first performance of the Polyphonic Symphony Orchestra and American Ballet Guild at Mecca Temple brought a very capable orchestra of fifty and ballet corps of thirty to the fore, resulting in an evening of much interest. Conductor Alexis Kudisch possesses unusual vigor and clearness of beat, giving much character to the playing of the Meistersinger prelude, Vorspiel to Hansel and Gretel and Liszt's Preludes; these solo performances by the orchestra brought him several recalls.

The ballet corps consists of a group of smart young girls, seemingly all of the same height and build, under Ariel Millais, who, with La Sylphe, appeared in Saint-Saëns' Bacchanale, Tschaiowsky's Flower Waltz, his Marche Slave, and the entire New World Symphony of Dvorak. The endeavor was of course to amalgamate music and dancing, each complementing the other, and this result was fully attained in the Bacchanale and the graceful Flower Waltz. Tableaux, pageantry and dance were combined in the symphony, a very difficult proposition; Helen Grenell, Celia Pekelner, Vera Freudenheim and Edna Neville were featured dancers. It was announced that two more joint orchestra-and-dance recitals are to be given, a committee of prominent people backing the affairs; Ruth Baker Pratt is chairman.

The Conductorless Symphony Orchestra

The sixth and last concert given by the Conductorless Symphony Orchestra was held at Carnegie Hall before a select audience. The premiere of Henry Cowell's piano concerto was the attraction at this particular performance.

Bach's concerto for two violins opened the program. It was skillfully and feelingly played by Serge Kotlarsky and Mitya Stillman.

The new opus is one of merit, for it shows a development of a newer idea and is well written in portraying this thought. Beginning immediately with a deviation from the beaten track, Mr. Cowell labels his movements Polyharmony, Tonecluster, and Polyharmony. In more familiar language they might be termed Allegro ma non troppo, Adagio and again Allegro. The third section is a duplicate of the first in material as well as in title, though the purpose thereof is not certain, at least to this writer.

The composer, already known for his "toneclusters" in piano literature has applied his system to the orchestration under

B. GAGLIANO SYLVIA TELL KEDROFF QUARTET

VOCAL and COACH
AUDITIONS BY
APPOINTMENT ONLY
8 West 76th Street New York

AMERICA'S PREMIERE
DANSEUSE
Horner Conservatory
Kansas City, Mo.

"Miracle of Vocal Art"—CHALIAPIN

Management William B. Feakins, Inc., Times Building, New York City

RENÉ MAISON

TENOR—CHICAGO CIVIC OPERA COMPANY

Exclusive Management: Annie Friedberg, Fisk Building, New York



JOHN POWELL
PIANIST
Steinway Piano
MGT. WM. C. GASSNER (CONCERT GUILD)
Duo Art Recording
Steinway Hall
New York

REINALD WERRENATH BARITONE

Management Wolfsohn Musical Bureau of New York, Inc.

SEASON 1930-1931

N.B.C. Artists Service, 711 Fifth Ave., New York

MAAZEL

Chicago Tribune—"MAGNIFICENT PERFORMANCE"
New York Times—"RHYTHMIC FIRE AND SPLENDID ENERGY"

Sioux City Tribune—"AN UNFORGETTABLE INTERPRETATION"

Concert Management Vera Bull Hull, Steinway Building, New York
For Europe: George Albert Bachaus, Berlin

discussion. The fabric has a resultant even texture, above the commonplace. The grouping of tones brings about the utility of close intervals, which it would appear, is the chief thought of the author. "Clustering" leads to an excessive use of chromatic scales, either continued or broken, but Mr. Cowell has not permitted his piece to suffer from a superfluity along this line.

All told the score is warm, colorful, and reasonably contrived. It has the added virtue of requiring but twenty minutes to perform. Mr. Cowell's work at the piano was of the better class, not always a fact with composers. There was steady and judicious applause.

Brahms' Third Symphony in F major closed the concert and was fully appreciated by the audience. Announcements were issued concerning next season's activities, which promise to be of worth.

APRIL 27

Roman Prydatkevitch

Roman Prydatkevitch, Ukrainian violinist, made his New York debut at Town Hall on Sunday afternoon. He has lived in America for some years, previously receiving his musical education in Vienna with Sevcik. He played a program which was of the usual sort, except for his own folk song arrangements from Ukrainian sources and a composition by Theophil Wendt. Mr. Prydatkevitch possesses a tone which is clear, sonorous and flexible, and his interpretations proved him to be a musician not only of training but also of evident understanding. He possesses a wealth of emotion, which is controlled and which gives his playing color and vivacity. He has good taste, a pleasant platform manner and sincerity. His technic is brilliant. Altogether, the impression he made was excellent.

He was enthusiastically applauded by a good sized audience.

Witmark Notes

Isidore Witmark, executive president and senior partner of M. Witmark & Sons, has



Ellen Kinsmann Mann's Travel-Study Club Returns

Ellen Kinsmann Mann and her party of six students pictured in Berlin. From left to right Edith Mansfield, Helen Sommer, Anita Foster, Mrs. Mann, Frances Neher and Florence Getz. Mrs. Mann and her party of six students arrived in New York on April 13, completing a seven months' tour of Europe spent in travel and study. While taking daily lessons with Mrs. Mann, the young singers coached in Florence, Italy, with Castelnuovo-Tedesco and Modena, and in Berlin with Raucheisen and Haydenreich of the Staats-Oper. Mrs. Mann left immediately for Chicago, where she reopened her studio on April 21.

moved out of the Witmark offices and will now occupy a new office in the Warner Bros. Building. Mr. Witmark will remain active in Witmark affairs, although now located in Warner headquarters.

Bert Feldman, London representative of M. Witmark & Sons, has been visiting New York for a few weeks on business and pleasure.

Witmarks have accepted for publication a popular song entitled Nightfall, by Stella Unger. The song will be released shortly.

Peabody Summer School Announcement

The Peabody Conservatory of Music, Baltimore, this year will hold its nineteenth summer school session for a period of six weeks, beginning June 23. The director of the Conservatory, Otto Ortmann, has arranged for the school to be under the management of Frederick R. Huber, municipal director of music, and has obtained the services of many members of the winter faculties of both the conservatory and preparatory departments. Austin Conradi and Pasquale Tallarico, two of the foremost concert pianists of the day, will be in charge of the piano department and will be assisted by Carlotta Heller, Lubov Breit Keefe, and Mabel Thomas. Howard R. Thatcher, who has won high commendation both as a composer and as a pedagogue, will be in charge of the harmony department, while no less a personage than Louis Robert will give instruction on the pipe organ. Two well-known violinists, Frank Gittelson and J. C. van Hulsteyn, will have charge of the violin work, and the singing department will be conducted by Charles H. Bochau. The Peabody school will cooperate with the summer school of the Johns Hopkins University, making it possible for students who desire to do so to take supplementary subjects at either school. A course in public school music will be conducted at the University by John Denues, supervisor of music in the public schools, and a series of weekly lectures and recitals by men and women eminent in their chosen professions, will be given throughout the session.

W. Warren Shaw Pupil Wins "High Favor"

Zita Rossi "won high favor" with the large audience for her singing of the role of Santuzza in the performance of Cavalleria Rusticana given by the Italian Opera Company in Philadelphia on April 6. This was the opinion of the critic of the Philadelphia In-

quirer, who added that both her acting and the clear tones of her melody were outstanding in the evening's program. The Bulletin was equally enthusiastic in praise of the young singer, declaring that she sang with feeling and skill, and that she developed the immensely tragic role with praiseworthy ease and achieved near brilliance in the familiar Voila sapete. Miss Rossi is a pupil of W. Warren Shaw, of New York and Philadelphia.

High Praise for Boguslawski

Moissaye Boguslawski is greeted by Civic Music associations audiences everywhere with the warmest enthusiasm, and the press is lavish in its praise of this gifted and popular pianist.

The Ashland, Ky., Independent tells of Boguslawski's performance of the Don Juan Fantasia by Mozart-Liszt, of his masterful technic, combining as it did, strong individuality, vivid tone quality and astounding force, with exquisitely clear, clean-cut pianissimo passages. The music critic of the Charleston News of Charleston, W. Va., was of the opinion: "Chopin lived again in the playing of Boguslawski." "His superb performance turned an audience from a cold and unresponsive attitude at the beginning into a tumult of applause as the program progressed," said Lester Winter, critic of the Elkhart, Ind., Truth. "Boguslawski exhibited rare qualities, for apart from the limpidity of his playing he is a stylist and possesses what might be termed the fast vanishing virtue of simplicity in interpretation and a fidelity to technic," was the opinion of the Lynchburg, Va., News reviewer. The Culver Military corps and faculty were once more thrilled by "the wizardry of that most human of pianists, Moissaye Boguslawski," according to the reviewer for the Vedette, the official paper of Culver Military Academy at Culver, Ind.

N. E. Conservatory Pianist Honored

Ruth Culbertson, young Boston pianist, who was graduated in 1926 from the New England Conservatory of Music, has been announced as one of two pianists to be awarded prizes of the Walter W. Naumberg Musical Foundation, entitling them to a recital, with all expenses paid, in the Town Hall, New York, during the season of 1930-31.

Miss Culbertson's selection is a popular one at the Conservatory where since graduation she has continued to be active in Alpha Chi Omega, one of the sororities. A pupil of Antoinette Szumowska, she was winner in her graduating year of the Mason and Hamlin prize of a grand pianoforte annually awarded in competition to the most proficient pianist among the seniors and post-graduates.

Miss Culbertson is a graduate of the Mancelona, Mich., high school, and of Albion College, Mich., where she was a piano pupil of Vernice Gay, Conservatory '15. At Miss Gay's suggestion she entered the Conservatory, with advanced standing. Since graduation she has lived in Milton.

The Adirondack Festival

The Lake Placid Club announces the sixth annual Adirondack Music Festival, May 23 and 24. This is a school festival and includes children from Clinton, Essex, Franklin and St. Lawrence Counties. A large number of choruses and orchestras are expected to take part. Last year thirty-six towns were represented, with 1,783 contestants. Richard T. Halliley, of the Eastman School of Music, Rochester, will lead mass singing of the school groups, and will confer with choral leaders.

Your
Studio

Should be in a convenient and accessible neighborhood.

Should be comfortable, roomy, and airy, with high ceilings.

Should be planned and constructed so that you will not annoy your neighbors nor should you be annoyed by them.

Should be in an environment that is artistic and in keeping with your profession.

ALL THESE
CONDITIONS ARE
MET AT THE

Sherman
Square
Studios

They're the Last Word
in Studios and the
Rents are Reasonable.

160 West 73rd St.
New York
Trafalgar 6700

Representative always
at the building



The PRESIDENT

Atlantic City's
Newest Boardwalk Hotel

Offers for the Fall and Winter Season

Single Rooms with Bath
From \$28 a week, European Plan or
\$49 a week American Plan

Double Rooms with Bath
From \$42 a week, European Plan, or
\$84 a week, American Plan

Sea Water Swimming Pool

Sun Deck Concert Orchestra

Under the Management of
CHARLES D. BOUGHTON

THE ALMS HOTEL

DANIEL M. MYERS, President and Manager

500 Rooms

Cincinnati, Ohio

Your stay at the Hotel Alms can be made a vacation at any season of the year. Large, airy sleeping rooms, spacious and luxuriously furnished lobby and lounging rooms, verandas and formal garden. Located on the hill at the entrance to Eden Park, away from the heat and noise of the city. Only Ten Minutes from all places of amusement and business center. Hotel Alms garage of 400 car capacity in direct connection. Quiet, comfort, luxury and every accommodation.

Rates \$3.00 up.

YOUR OTHER HOME

Concert Direction

WOLFF and SACHS

Established 1882

Oldest concert managerial firm in Germany

Berlin W. 9, Linkstrasse, 42

Cable address: Musikwolf

Managers of the Berlin Philharmonic Concerts
(Wilhelm Furtwangler, Conductor)

Managers Bruno Walter Concerts

Directors of concert and operatic tours of
many famous artists throughout Europe.Representatives of the Metropolitan Opera Com-
pany of New York for Middle Europe

FLORENCE

LYONSSOPRANO — Mgt.: Standard Booking Office,
17 East 42nd St., N. Y. C. Tel. Van. 6820**Mildred Carner Johnson**

CONTRALTO

50 W. 67th St., New York. Tel. Susquehanna 9490

VICTOR PRAHL

BARITONE

STUDIOS: 26 JONES STREET, NEW YORK
14 RUE VINCENT, PARIS
New York Phone—Spring 1985**PILAR MORIN**

Voice Production

Coaching in French, Italian and English Opera
Miscellaneous for Opera
Studio of the Theater: 401 West 118th Street, New York
Tel. Cathedral 3892**RUDOLF LARSEN**

TEACHER OF VIOLIN

Assistant to PROF. LEOPOLD AUER for 8 years
414 Sterling Place, Brooklyn, N. Y. 828 Carnegie Hall, N. Y. C.
Telephone Nevins 1518**CARL BUSCH**Cantata "The Hunter's Horn"
For Baritone, 2 Horns, Women's Chorus and Piano
H. T. FITZSIMONS, Publ.,
509 S. Wabash Ave., Chicago, Ill.


ELIZABETH A. VALDIES
SOPRANO
PUPIL OF DR. REZKES AND
SARATINI
Studio—
1730 Broadway, New York City
Tel.: Circle 0599

CLARICE BALAS

Pianist

Management: Balas Studios
3057 W. 14th St., Cleveland, Ohio
(Pupils Accepted)**ROSA LOW**

Lyric Soprano

Management:
ANNIE FRIEDBERG
Fish Building,
New York**ELSIE HURLEY**

Lyric Soprano

Winner of National Opera
Club Prize (Victor Herbert
Memorial Contest) and of
N. F. M. C. Contest, 1929Available for Opera, Concerts
and RecitalsAddress: GEORGE CASTELLE,
1911 Eutaw Place, Baltimore, Md.

Cornish School Notes

The month of March was a busy one at the Cornish Theatre. On March 8 the Cornish Trio appeared in concert. Two works were included on the program, Beethoven No. 3, op. 1, C minor, and Rachmaninoff's Trio Elegiacque, op. 9; also two groups of short numbers, Fantasie Stucke, op. 8, by Rabl, and four Russian folk songs, op. 58, by Liadoff, transcribed for trio by Myron Jacobson.

On March 12, Berthe Poncy presented her advanced piano students in a historical program of preludes, beginning with Johann Matheson (1681-1764) to modern composers of the day. On March 14 three members of the Cornish faculty appeared in concert—Phila Klam, soprano; Lenore Ward, violinist; John Hopper, pianist.

March 18 a mixed program was presented by voice pupils of Ella Helm Boardman, piano pupils of Berthe Poncy, dance pupils of Louise Soelberg. The first half was devoted to music, the last half to dance interpretations of Schumann, Dalcroze, Chopin, Tcherpnin, Strauss. In costumes and color and light effects in keeping with the theme of the composition, this form of the dance, as taught by Miss Soelberg in her classes, is unusually artistic and of real musicianship.

Peter Meremblum, violinist, with Berthe Poncy at the piano, appeared in recital on March 21. His program included the Cesar Franck sonata, A major; Chaconne for violin alone, Bach; Achron's Suite Bizarre, and a group including Debussy, Gliere, Wieniawski.

On March 21 a puppet show, Jack and the Beanstalk, by the young puppet students of Mildred Huhn, was presented at a children's matinee, with a tap dance program by child students of Lillian Deskin. In the evening the puppet play was repeated with equal success to an adult audience, and a tap dance revue, Black and White, by Lillian Deskin's adult students, formed the rest of the program.

Piano pupils of Zeneida Sergeiva appeared in recital. On March 29 an all-boys' program was given by boy students of the music department—piano and violin. The program was particularly interesting, opening with simple folk tunes by the youngest students, and working up to ambitious works of Bach, Scharwenka, Scriabine and Vienne, by advanced pianists.

The progress of the Seattle Chamber Music Society is notable. It was organized over a year ago by a group of Cornish School students for the purpose of fostering and encouraging chamber music among young people particularly. Membership in the club at present is open to anyone interested in joining. Meetings are held on the first Sunday of every month in private homes, with a program followed by a tea hour. The membership is rapidly increasing, and genuine interest in this type of music is notably growing.

Cleveland Institute Notes

Russell V. Morgan, director of music in Cleveland public schools, is head of the public school music supervisors course given cooperatively by the Cleveland Institute of Music and the School of Education of Western Reserve University. This coordination of educational institutions' forces builds an unusually comprehensive curriculum and furnishes instructors who are specialists in their particular line of study.

"Public school music has changed its proportions considerably since the day when the untrained teacher gave lessons in voice to the exclusion of all other types of music," says Mr. Morgan. "All pupils now study not only voice but also music appreciation and some theory and the talented pupils are given further specialized courses. School choirs are arranged for those gifted in voice; in addition to private lessons orchestras train those with instrumental ability. Music departments as other branches of pedagogy are recognizing differences in pupils and are trying to give every child opportunity to develop his own strength."

The schedule of courses offered during summer school are divided between the Institute of Music, where applied music, sight singing, ear training, harmony, history, form and analysis and Dalcroze Eurythmics are taught and the School of Education, where the pedagogy angle is emphasized.

In addition to an unusually adequate list of fundamental courses a rich variety in the four special types of training voice instrumental appreciation and piano classes are given by educators who are outstanding in their field. Summer school students also have the advantage of applied music under the regular faculty at the Cleveland Institute of Music including such well known artists as Marcel Salzinger, baritone; Arthur Loesser, pianist; Herman Rosen, violinist, and Victor de Gomez, cellist. Valuable courses in program building and repertory are given in all these departments.

A rare opportunity which is offered by only three or four summer schools of music in the United States is afforded by the Demonstration School, where students may observe actual classes of children in all pos-

sible phases of music instruction under teachers who are recognized authorities. An operetta will be presented during the term; an orchestra composed of seventy-five high school pupils from northeastern Ohio will rehearse four days a week under Rudolph Ringwall, assistant conductor of the Cleveland Orchestra, and will give two concerts. Students may attend rehearsals and watch the technic in working out details of compositions.

Although courses lead to a degree of Bachelor of Science in Education conferred by Western Reserve University, it is possible for summer students to enroll in classes which meet their particular need or interest, without working for a degree.

Countess Morsztyn Joins MacPhail School Faculty as Guest

Countess Helena Morsztyn, celebrated Polish pianist, has returned to Minneapolis, Minn., following a long series of concerts in Poland, England and Italy. She has been engaged as Guest Master Teacher in the MacPhail School of Music for a period



COUNTESS HELENA MORSZTYN

of six months including the summer session commencing on June 23.

Countess Morsztyn appeared in recital at the Lyceum Theatre in Minneapolis, April 6, before a large and discriminating audience. She was assisted by a group of leading players from the Minneapolis Symphony Orchestra in a performance of the Chopin E minor concerto. The music critics of Minneapolis once more placed her among the greatest of women pianists. The writer on the Tribune said in part: "No matter what story, or emotion, or breath of passing fancy the music had to tell, the superlative art of Countess Morsztyn met it at every point, and the net result was a concert that will rank among the very best heard this season." Dr. Nilsson of the Journal writes: "The perfect delicacy of touch demanded by Chopin, the almost unconscious mechanical dexterity, the melancholy shading in exquisite tints and the purity of designing and phrasing were all there to mark this interpretation as ranking high with those heard here in the past by Joseffy, Levy, Gabrilowitsch, Friedmann and others." John Sherman, writing for the Star, recorded his impression in part as follows: "In her visits to Minneapolis, Countess Helena Morsztyn has attracted, during a comparatively short period, a large and devoted group of admirers, who are ready to swear she is the best pianist in either Minneapolis or Poland, her native country."

Countess Morsztyn was brought to America by the MacPhail School of Music to give students and teachers the opportunity of studying under one of the greatest pianists now before the public. Her remarkable teaching ability has created a large following of advance pianists. During the summer she will hold artist classes in advanced technic, repertory, program building and interpretation.

Marie Morrissey Wins Success

A concert which Marie Morrissey gave for the Matinee Musicale Club of Syracuse, N. Y., on April 9, brought the popular contralto the praise of both the public and the press, an audience of some eleven hundred untingedly showing their approval.

On April 30, Miss Morrissey was engaged to appear as soloist with the Bell Chorus at Orchestra Hall, Chicago, and on April 14, she took part in the musical program at the Cordon Club, Chicago, at the reception given for the new president of the University of Chicago, Roberts Hutchins, and Mrs. Hutchins.

Francis Rogers' Summer Plans

Francis Rogers will sail May 10 for Naples. After a month's vacation in Italy, he and Mrs. Rogers will go to France and take part in the decennial celebration at the Fontainebleau School of Music July 3 and 4. They will sail for home July 10 and will then go to Shinnecock Hills, L. I.

STEINWAY

The Instrument of the Immortals

THE reasons for owning a good piano are so varied and conclusive that no thinking person can afford to disregard them. For its influence in moulding musical traditions . . . for its undoubted decorative effect . . . for the joy of personal creation which it gives . . . cultivated people everywhere regard it as indispensable.

That such people should choose the Steinway is both natural and inevitable. Their taste will not tolerate anything short of the best. Their homes are graced and brightened by its presence. And their ear delights in that marvelous, singing tone which has won the praise of virtually every musician of note.

Yet for all its unquestioned superiority, the Steinway is among the *least expensive* of pianos. The durability which is built into it—carefully, step by step—extends the limits of its service over 30, 40 and even 50 years or more. And no matter which of the many sizes you select, it will yield that rich return of pride and pleasure which only a Steinway can give—to you, and your children, and your children's children. You need never buy another piano.

A new Steinway piano can be bought from

\$875 up

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices. Steinway pianos may also be obtained on rental, at reasonable rates, for town and country.

STEINWAY & SONS

STEINWAY HALL

109 West 57th St., New York

Carola Goya's Spanish Dances Reflect the Color, Life and Traditions of Spain

After Completing Successful American Tour the Alluring Dancer Sails This Month for Appearances in London, Amsterdam, Brussels, Paris and Spain.

Carola Goya, whose Spanish dance recital season in New York ended at Carnegie Hall recently, will make a transcontinental tour beginning next November under direction of the Pond Bureau, this to be the first time her alluring and colorful art has been seen west of the Alleghenies. In the last two years, Miss Goya's work has been confined to the metropolis and the East, other cities, in addition to New York, in which she has been acclaimed being Worcester, Ottawa, Pittsburgh, Philadelphia and Washington. Now, in answer to many demands, she will cover the entire country giving programs consisting of sixteen of the most varied dances in her large repertoire.

Miss Goya's meteoric rise in the realm of Spanish dancing is attributable to background as well as to natural gifts, training

the true essence of the Spanish dance. All of her dances are absolutely authentic in form and expression. She is taking to other countries the Spanish dance as it really is. This opinion is reinforced by the statement in the daily paper, La Libertad, of Madrid, that "Carola Goya's dances are of extraordinary beauty, color and rhythm and in the finest spirit of the traditional Spanish dance which, all too unfortunately, is dying out even in Spain. She has caused a genuine sensation."

Among Miss Goya's dances which called forth such praise from these high sources are the wild Jota of Aragon, the whirling and playful Asturiana of Asturias, the stately Fandangillo of Rondo, the courtly Espania Mia of Castile, the swiftly moving and ever changing Rapsodia Valenciana of Valencia, and the various fiery and languorous dances of Andalucia such as the Bulerias-Del Rocio, the Alegrias-Soleo, the Tango Trianero, the Farrura Divinia, the resounding heel dance, Tacaneo, Del Sacro Monte, De La Vega Granadina, and Andalucia Gitana. These Andalucian dances are strictly of the gypsy and Flamenca types—dances which may be said to have sprung from the hot, romantic soil and radiant moonlight of Southern Spain, dances that are emotional in nature and expression.

Albeniz, DaFalla and Granados are among the great names in twentieth century Spanish music—they have transformed the typical, traditional Iberian rhythms and melodies into the modern idiom, but retain their native dance quality, and from them Miss Goya has derived some of her finest numbers—her interpretation of Albeniz's Cordoba and Tango Mariposa, of De Falla's Ritual Fire Dance and Dance No. 1 from his La Vida Breve, and Granados Andalouse, Rondalla Aragonesa and the Intermezzo from his opera, Goyescas, these running the gamut in feeling from nocturnal poetry to savage fanaticism and rural comedy, a prodigious span calculated to reveal the range of the beautiful young artist's versatility to the full.

Not the least interesting feature of Miss Goya's performances are her costumes,—a different one for each dance, a kaleidoscopic crescendo of color from gypsy rags to the high comb and gold lace gown and mantilla of the great lady, these costumes, too, being a result of her study of the dances and their native manner of presentation, and each essential in giving the pictorial and emotional quality of the dance to which it belongs. None of these costumes was created merely because it was beautiful—appropriateness was the deciding factor.

Miss Goya will sail for London early this month to give two recitals there in June



CAROLA GOYA DANCING THE FANDANGUILLO GITANO

and personality. The blood of Spain being in her veins, she holds close kinship with the Iberian soul, and her entire training in her chosen art was acquired in that city of Spain which has been least touched by alien influences—Seville. Her ancestors for generations were prominent in Castile and Leon before migrating to Spanish America, and they never lost the savor of the glowing soil of their origin.

Every province, and almost every city in Spain, has its characteristic dance or dances whose beginnings are lost in antiquity. Some were ceremonial, some were religious, others spontaneous expressions of the joy of life in peasant or gentry. Not a few of these have come down to us unchanged. Others have acquired new significance and undergone variations with passing years. All reflect the emotions and imaginations of the Hispanic peoples.

Carola Goya has made a deep study of these dances—of their roots, their growth and their flowering—a keen and discerning intellect reinforcing the intuitive and subtle knowledge that was hers through inheritance. The synthesis of all this is a presentation of traditional Spanish dances in all their original purity, and the creation of new dances to the music of modern Spanish masters, such as Albeniz, de Falla, Granados and Sopena, which retain the ancient Spanish spirit.

Manuel del Castillo Otero of Seville, head of Lan Gran Academia de Bailes of Seville, and probably the greatest living authority on Spanish dancing, wrote: "Carola Goya gives

after which she will appear in Amsterdam, Brussels and Paris, going then to Spain for two months before beginning her next American season. Leo Cherniavsky already has booked her for a South African tour starting in June, 1931, with options for tours of Australia and the far east to follow.

Orloff Plays to Sold Out Houses

Nikolai Orloff's first engagements in Europe, with the Poulet Orchestra in Paris and a debut appearance in Cologne with the Symphony Orchestra under Professor Abendroth, playing the F minor concerto, of Chopin, were both successes. In the Baltic States, too, the pianist is a great favorite. Last fall he gave three recitals in the National Opera House in Riga, each performance being completely sold out. This year he will open his forthcoming tour of the Baltic States in Riga, and word has been received that the house already is sold out. Completing his tour in Poland in May, Mr. Orloff will return to Paris for a recital at the Grande Salle Pleyel on May 21, and during the beginning of June he will fulfill engagements in London.

ADOLFO BETTI

SUMMER ADDRESS: BAGNI DI LUCCA, ITALY

AUGUST COTTLOW

INTERNATIONALLY RENOWNED PIANIST

Studios: 709 Steiway Hall and 385 Ft. Washington Ave., New York

Steinway Piano Duo-Art Records

RENZO VIOLA

PIANO STUDIO

Piano

Harmony—Composition

1881 Grand Concourse, N. Y. C. Tel. Sedgwick 0910

KATHRYN WITWER

LYRIC SOPRANO

Civic Concert Service, Inc., Dema E. Harshbarger, Pres. Chicago, Ill.

Southwest: Horner-Witte Kansas City, Mo.

EDYTHE BROWNING

SOPRANO — Season 1929-30

MGT. PAUL BERTHOUD,

119 West 57th St., New York

Tel: 4161 Circle

LOUISE BAVÈ

LYRIC COLORATURA

Address: CAPITOL THEATRE, 1639 BROADWAY, NEW YORK

Wilson LAMB

BARITONE
TEACHER OF VOICE

Available for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. J.
N. Y. Branch: 105 West 130th Street

Celebrated Spanish Piano Virtuoso
Teacher of Many Famous Pianists

19 West 85th Street, New York
Telephones: Endicott 2084, or Susquehanna 4500

ALBERTO JONÁS

FRÉDÉRIC SCHLIEDER

CREATIVE MUSICAL THINKING
Taught through Improvisation, Meaning Lawful, not Haphazard,
Musical Self-Expression

(New York—July) (Denver, Colo.—September) (Berkeley, Cal.—August)

Studio: 27 West 72nd St., New York Tel. Trafalgar 4200



The DUNNING SYSTEM

of Improved Music Study

(As originated by the late Carre Louise Dunning)

MRS. JEAN WARREN CARRICK, Dean of Dunning Faculty,
160 E. 68th St., Portland, Oregon.

THE Dunning System is now under the supervision of a faculty of specialized Normal teachers who conduct Normal classes in different sections of the country. Thousands of teachers have found in this specialized system, not only a thorough training for a successful career, but also a competent income. It has raised the standards of efficiency for foundation training throughout the country. It is unique, reliable and scientific. The world's best musicians have recommended it, and children from leading families are using it. Teachers owe it to themselves, their pupils, and the community to get the best and give the best. Dunning teachers are in demand because there is always a field for specialists. Then why not take the Normal Course and become a specialist?

Booklet of information and dates for classes will be furnished by the Dean, 160 East 68th Street, Portland Oregon, or Secretary, 72 East 79th Street, New York City

CLARE OSBORNE REED

Pianist — Artist Teacher

Director Columbia School of Music
509 So. Wabash Ave., Chicago, Ill.

European Prestige for American Artists
Recitals, Orchestral engagements, Operatic performances booked through
OFFICE MONDIAL

FÉLIX DELGRANGE
American Dept. Immeuble Playel
252, Faubourg St. Honoré, Paris
Write for Booklet C containing all information

M VON STEUBEN
SOPRANO
Leading Soprano—Philharmonic Band of Newark
Mgt. RICHARD COPLEY
10 East 43rd Street, New York

GRETE KAHLERT
ACCOMPANIST—PIANIST—VOCAL COACH
Sherman Square Studios—160 W. 73rd St., N. Y.
Tel.: ENDICOTT 5754 or TRAFALGAR 6701

EDITH W. GRIFFING
TEACHER OF SINGING
163 West 87th Street, New York
Tel. Schuyler 4829

MARGUERITE HOBERT
VOCAL TEACHER
REPRESENTATIVE OF D. ALBRECHT TRAINING
Correct Principles of Vocal Therapy
54 West 74th St., New York
Tel.: TRAFALGAR 2173—If no answer, call BUSQUEHANNA 4506

GEMUNDER
SOPRANO
LIMITED NUMBER OF PUPILS ACCEPTED
Metropolitan Opera House Studios, N. Y. Pennsylvania 2634
Mgt. Harry and Arthur Culbertson

ANTONIO LORA
CONCERT PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 246 W. 73rd St., N. Y. C. Tel. TRAFALGAR 2076

Raymond BAUMAN
ACCOMPANIST
TEACHER — COMPOSER — PIANIST
Studio: 150 Riverside Drive, New York City
Tel. Schuyler 5880-9823

O'TOOLE TEACHERS and
ARTISTS Courses
Creative Piano Technic
NEW YORK—27 W. 73rd St.
PHILADELPHIA—Bulwer School of Music
TRENTON—Conservatory of Music

SCHMITZ

SUMMER MASTER SESSION

Classes in Technique, Interpretation and Ensemble with String Quartet

June 23rd to August 2nd, 1930

933 Sherman Street, Denver, Colo.

in conjunction with
THE RINQUEST SCHOOL OF MUSIC

For particulars address
BOGUE-LABERGE, 250 W. 57th St., N. Y.
Mason & Hamlin Pianos

European Management

ALBERT MORINI

Manager of Concert and Operatic Attractions

in

EUROPE

Announces the Removal of His Headquarters

to

42 Rue Pasquier, Paris

CÉSAR FRANCK
A Critical Estimate By Clarence Lucas

Forty years ago, in 1890, the great composer César Franck was carried to the tomb "unwept, unhonored, and unsung" by the world in general. A few musicians knew that a deep and original master of music had departed this life, but the musical public of the day knew very little about him, and cared still less.

"César Franck? Was he German or Scandinavian? What did he do?"

"César Franck? He played the organ somewhere; or was he a piano teacher?"

"I heard some of his so-called music once. Thanks! Never again!"

That is how the public spoke of César Franck in 1890.

Ten years earlier Gounod had said that Franck's music was "impotence pushed to dogma." And Gounod at that period had a reputation as a wit. He was expected to say something brilliant on all occasions. Faust had reached the high water mark of popular success in opera and the composer of it was a kind of musical divinity in the estimation of the public. Shop girls hummed his facile melodies, and workmen hummed the soldiers' chorus.

Naturally, a musician like Gounod could not accept the standard of César Franck without condemning his own works. His only safety lay in discrediting the greater man whom Gounod's public had not yet understood. And Gounod was probably honest in his dislike of César Franck whose music was beyond his ken. Consequently, when the conductor Edouard Colonne produced César Franck's Redemption in 1873, the public not only hissed and howled, but Gounod himself, who was the musical mouth of the multitude, showed the greatest hostility by exclamations, grimaces, and other signs of disapproval. He put on his overcoat angrily and left the box abruptly, slamming the door behind him.

A French critic, Octave Mirbeau, writing in Le Journal in 1896, said: "See, then, twenty-three years of that, twenty-three years of criminal injustice towards one of the greatest and purest of geniuses. If his apotheosis is come at last, we must not be too proud, for it came very late, and César Franck is no longer here to taste the joy and feel a justifiable satisfaction. At that epoch (1873) the name of César Franck was unknown, and nowhere was there a written opinion about his genius. With the exception of a few young men, such as Alfred Bruneau, Vincent d'Indy, Chausson, who had the honor to be his pupils, no one knew what to think of this admirable composer about whom no influential criticism had been published. . . . The opinion of Gounod, which was soon known, became that of the mob for twenty-three years."

The name of César Franck today is on the list of the glorious immortals, but his works will never be popular with the common public. They are too intense, too long-sustained, too deeply original, grand, and sombre, ever to appeal to the ordinary hearer in the concert hall. They are the musical counterpart of Dante's Divine Comedy and Spenser's Fairy Queen. The reputation of those works has been handed down to the crowds in the valley by the hardy climbers who have scaled the mountain to behold the panorama of the heights. They are so high that they cannot be seen by the short-sighted multitude which finds delight in the pretty things close at hand. Gounod's music, for example, has given pleasure to tens of thousands of hearers who never could have endured the more deeply emotional and seriously concentrated music of César Franck.

Dimitri Tiomkin Here

The Russian pianist composer, Dimitri Tiomkin, accompanied by his wife (Mme. Albertina Rasch) arrived in town last Monday from California, where he had been making his headquarters for the past several months. Tiomkin gave a number of successful recitals west of the Mississippi, and also spent some time in composing music for soundfilm productions, one of the leading film corporations having placed the artist under a long contract at an unusually high financial figure. Mr. Tiomkin will spend a month in New York and then return to California for the Summer. He and Mme. Rasch have just bought a lovely home in Hollywood. Next autumn Tiomkin is booked for a long series of recitals including several in New York.

Vanni Marcoux' Success on the Riviera

Vanni Marcoux, distinguished baritone, recently sang with his usual success at the Municipal Casino in Cannes and at Monte Carlo Casino. He sang the title role in Don Quichotte, Boris Godunoff, and Scarpia in Tosca. He will sing at the Grand Opera in

Dante did not receive the homage of the Italian public until he had been dead four hundred years. He was almost unknown except to University students; and even they were inclined to look on him as a

unity and a balanced plan. What matters it if the man in the street sees neither warp nor woof in this luxuriant tapestry? He has satisfied the best and wisest judges of music. Gounod made a sentimental appeal to the jury and was appointed composer to the crowd. His work is as necessary as the work of Franck; for he gave enjoyment to a very much larger public. But Franck is immeasurably the greater man.

Voltaire said that the reputation of Dante would endure as long as the public did not read his works. And the public will never



Photographed for the MUSICAL COURIER by Clarence Lucas

THE TOMB OF CÉSAR FRANCK
in Montparnasse Cemetery, Paris, with a bronze bust by Rodin.

philosopher and an encyclopedia of knowledge rather than as a poet like Petrarch and a writer of genius such as Boccaccio was. And César Franck has not yet won the hearts of the French public. Only the musically cultured can appreciate the total absence of anything trite, commonplace, or vulgar in the works of Franck. Only the musician can know that his melody themes are original and personal; that his harmonies are unlike the harmonies of other composers; that his counterpoint is masterly and rich; that his structure has organic

hum the melodies of Franck and whistle his tunes. He is as safe from such a fate as Bach is, and his reputation will endure as long as the general public leaves him to the great conductors and interpreters. They can make a musically educated audience feel the greatness and nobility of Franck.

It is possible that, when all our music shall have been swept away, the bronze bust which Rodin, the greatest of modern sculptors, made for the tomb of his friend will remain to make known to future ages the name and features of César Franck.

Paris during the big season there in May and June. His first guest appearance this year at the Grand Opera will be in Mona Vanna, after which he will sing Boris; he has also been chosen to be the Iago in the revival of Verdi's Othello, which has not been given in Paris since 1920. It might be stated that in that year it was Vanni-Marcoux who sang this same role and left such unforgettable memories that the management thought of him as soon as they considered reviving that opera.

Bauer Returns

As though pursued by the Eumenides, but in reality only by an exacting itinerary, Harold Bauer has been rushing through France, Belgium, Italy, and Switzerland concertizing. He returned to Paris for a second recital, prior to his sailing on the S.S. La France, which arrived in New York on April 20.

Claus to Hold Summer Classes in Pittsburgh

John W. Claus, pianist and teacher, will conduct summer classes in Pittsburgh, Pa., during June and July. Students from the

East who have studied with Mr. Claus in Los Angeles during past summers have urged him to remain in Pittsburgh this year. Beryl Dana, artist-pupil of Mr. Claus from California, has met with distinguished success in New York during this season.

GEORGE S. MADDEN

Voice Developed according to Nature's law
DEEP ALVEOLAR BREATHING
DIAPHRAGMATIC TONE SUPPORT
1425 Broadway, New York. Tel. Pennsylvania 2634
Literature on request

EMIL HERRMANN
RARE VIOLINS

Bayreutherstr. 30 161 West 57th St.
BERLIN W. 30 NEW YORK

Full Guarantee — Expert Appraising —
World Famous Workshops —
Highest Grade Repair Work Guaranteed —
Bows — Cases — All Accessories



CARLTON COOLEY, of the faculty of the Cleveland Institute of Music and principal violist of the Cleveland Orchestra, who was enthusiastically praised by the audiences at the Cleveland Orchestra concerts of April 17 and 19 when he played the Suite for Viola and Orchestra by Ernest Bloch. In addition to his post with the orchestra, Mr. Cooley teaches viola at the Cleveland Institute of Music. During the annual summer session at the School, June 23 to August 2, he will teach both viola and violin.

Cincinnati Conservatory of Music Notes

Fresh laurels are being heaped upon Marcian Thalberg, Swiss pianist of the Cincinnati Conservatory of Music faculty, in his tour of the leading universities and colleges of Kentucky and Ohio, where he is appearing as guest artist in a series of spring recitals.

Peter Froehlich, Jr., composer and violinist of the Conservatory faculty, was heard in a musicale at Avon Masonic Temple on April 15, when a composition of his for string quartet was presented by a newly formed quartet composed of Mr. Froehlich and three members of the Cincinnati Symphony Orchestra—Hobart Schoch, violin; Charles Stokes, violin; Mr. Froehlich, viola and Arthur Bowen, Jr., cello. The aim of this string quartet will be the fostering of American compositions.

Etelka Evans, whose analytical lecture course on Richard Wagner has proved of great interest, many out of town teachers and students attending the course, gave her closing lecture on Parsifal, April 16. On April 9 Miss Evans gave the first lecture on Parsifal, which she analyzed from a philosophical, psychological and musical point of view.

Dan Beddoe, Welsh tenor and teacher of voice at the Conservatory, and Robert Perutz, of the violin faculty, were heard in recital on April 13 at Wise Center. This Palm Sunday concert was given under the auspices of the Association of Alumnae, University of Cincinnati, through its Women's Dormitory Committee. The committee

is raising funds for a dormitory for women, proceeds of the concert being used for this worthy cause. Miriam Otto was Mr. Beddoe's accompanist and Anita Cook accompanied Mr. Perutz.

Under the direction of two members of the Cincinnati Conservatory of Music faculty, Parvin Titus and John A. Hoffmann, Bach's St. Matthew Passion was presented at Christ Church on April 13. Mr. Titus led the two choirs of Christ Church and Mr. Hoffmann directed the choir of the First Protestant St. John's Unitarian Church. Mr. Hoffmann also trained an independent chorus of sopranos, making some 120 in the choral group. A second performance of St. Matthew Passion was presented Good Friday night at St. John's Church.

Daniel Ericourt, French pianist of the Conservatory faculty, and Vladimir Bakaleinikoff, viola player and head of the orchestra conducting department of the Conservatory, were presented in an interesting program on April 6 at the Cincinnati MacDowell Society meeting. Many members of this society also attended Mr. Ericourt's brilliant recital which he gave on April 10 at Christ Church before a capacity audience.

Pearl Besuner, who studied voice with Dan Beddoe and is now a member of the Metropolitan Opera Company of New York, has signed a contract for next season, her third, with this noted opera company. Miss Besuner has appeared in many of the new operas presented this season and more than a few of the standard ones. She participated with Jeritza in the successful revival of The Girl of the Golden West; she also appeared in Sadko, Louise, Elixir of Love, Walküre, and The Sunken Bell. During Holy Week she sang three performances of Parsifal. Miss Besuner, who is making the entire spring tour with the Metropolitan Opera Company, will return to Cincinnati for a visit at the completion of this season.

Handel Autograph at Anderson Galleries

Music lovers interested in antiquities will be glad to know that at the Anderson Galleries, at 30 East Fifty-seventh Street, the manuscript of the aria, Rejoice Greatly, from the Messiah, in Handel's autograph, is to be seen. It is believed to have been written by Handel himself for the use of Signora Avoglio, whose name appears in Handel's own hand, written in the upper left hand corner, for the performance in Dublin in 1742, or in London in 1749. There is also an autographed letter signed by Paganini.

Audience "Wildly Enthusiastic" About Pinnera

The following telegram to Haensel and Jones from Mrs. Samuel Stanworth, president of the MacDowell Music Club of Jackson, Tenn., is indicative of the success that Gina Pinnera scored at her recent (second) recital in that city, which represents a re-engagement from last season: "Pinnera's second appearance better than first. Audience wildly enthusiastic."

Irwin-Reiner Wedding

Mrs. Thomas Irwin announced the marriage of her daughter, Carlotta, to Fritz Reiner on April 26.



EFFA ELLIS PERFIELD, on the board walk at Atlantic City.

MARJORIE TRUELOVE—Pianist
ALLISON MAC KOWN—Cellist

JOINT RECITALS
Recital Management
Arthur Judson
Steinway Bldg.
New York

ITALIAN DICTION

SPECIALIST IN CULTURED ITALIAN SPEECH
FOR SINGERS (True Tuscan Pronunciation)
Private and Class Instruction
Authentic Translations of Opera Text
MARIA ALLIEGRO
148 W. 72nd St., N. Y. Tel. Susquehanna 8393

HERBERT WITHERSPOON

MASTER OF SINGING

MISS HELEN WOLVERTON
Assistant

721 No. Michigan Avenue,
CHICAGO Tel. Whitehall 5839

SANDRO BENELLI

Teacher of Singing

148 West 72nd St., New York
Tel. Susquehanna 3283



EZILDA SUTTON

Original International Characterizations

Management: Ernest Briggs, Inc., 1400 Broadway, New York City

CHARLES
HACKETT

TENOR—Chicago Opera

Management:
CIVIC CONCERT
SERVICE, Inc.
Dema E. Harshberger, Pres.
Auditorium Tower,
Chicago, Ill.

Giovanni MANURITTA

Lyric Tenor—Chicago Civic Opera Company

220 SO. MICHIGAN AVE.

CHICAGO

Permanent Address: Via Lesmi 10, Milano, Italy

HENRI DEERING

PIANIST

RECITAL MANAGEMENT ARTHUR JUDSON, Steinway Hall, New York

Personal Representative: Martha W. Angier, 1324 Harbert Ave., Memphis, Tenn.

Steinway Piano

Wolfe-Miguon (Lic.) Recordings

GIGLI

Exclusive Management

R. E. JOHNSTON

1451 Broadway, New York

Victor Records

Hardman Piano

Vitaphone

EDNAH COOKE SMITH

Contralto

1414 Steinway Hall, New York City



NOTED VOCAL AND OPERATIC MASTER

Teacher and Coach of Many
Distinguished Artists

Appointments for Individual Vocal Lessons,
Coaching in Operatic Repertoire, and
Preparation of Concert Programs, Can Be Made by
Mail or Telephone.

PAPALARDO

Conductor of opera in Italy,
Russia, South America, and twice
on tour in the United States. Maestro
Papalardo is one of the few masters who can
see a pupil all the way through from fundamental tone
production to the peak of an outstanding artistic career.

THE PAPALARDO GREENWICH VILLAGE STUDIOS, 70 Grove Street
(Sheridan Sq.) New York City
Telephone Spring 1910

EDWIN HUGHES

PIANIST
Mgt.: HAENSEL & JONES, Steinway Hall
113 West 57th Street, New York
Summer Master Class, N. Y. City, Jan. 30-Aug. 9

DIMITRIE CUCLIN

Commander—Order of the Crown of Roumania
VIOLINIST — TEACHER — COMPOSER
2315 UNIVERSITY AVE., NEW YORK CITY
Tel. Kellogg 6488

CHARLES SANFORD SKILTON

Composer and Organist
University of Kansas Lawrence, Kansas

HARRIET FOSTER

VOICE
BUILDER
and COACH
CONTRALTO
Studio: 251 W. 71st St. New York
Phone: 6756 Trafalgar

ROMANI

Teacher of ROSA PONSSELLE
Studio: 244 Riverside Drive, New York
Tel. 6910 Riverside

Marie Sundelius

SOPRANO
With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St., New York

WALTER HENRY HALL

Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

PAUL EISLER

FORMERLY (TWENTY YEARS) ASSISTANT CONDUCTOR
METROPOLITAN OPERA CO., NOW ASSISTANT CONDUCTOR
FURNING OF MUSIC. Among the artists who have studied
with Mr. Eisler are: JERITZA, FARRAR, EASTON, HUMPHRI,
WHITFIELD, TIDWELL, the late ENRICO CARUSO and
many others.
Studio: 41 Metropolitan Opera House Bldg., New York

Estelle LIEBLING

SOPRANO
Studio: 145 West 55th St. New York
Tel.: 1787 Circle

Star with Caruso in Vienna, Berlin, and
Corant Garden

FRANCILLO-KAUFFMANN

Coloratura Soprano Advanced Classes
Studio: Berlin-Wilmersdorf, Badensche Str. 14

EDWARD WEISS

PIANIST
Rusoni's Favorite Exponent of his Principles
Berlin-Wilmersdorf, Detmolder Str. 64

ANNA CASE

Famous American
Soprano

Exclusive Management:
R. E. Johnston, 1451 Broadway, New York

LUCREZIA Management
Maud

BORI

Winthrop
Gibbon
129 W. 48th St.
New York City
Phone Bryant 8400
Victor Records

SCHOOL of VOICE HYGIENE

113 West 57th Street—Suite 1409-10
Scientifically treats DEFECTIVE VOICE
and SPEECH Disorders

Stuttering, Stammering, Lipping, Hoarseness, Loss
of Voice, Vocal debility, etc.

Consultation Hours DR. JOHN J. LEVY, Director
2 to 5 p.m. daily Circle 6593
Mon. and Thurs. 8 to 9 p.m. Telhigh 2468

HEMPEL

271 Central Park West,
New York City
Steinway Piano

Hanna Butler Expresses Herself on Vocal Training for the Child

Hanna Butler, well known voice instructor of Chicago, who is of the belief that vocal training for children should begin at an early age just as in the case of piano or violin training, expresses her ideas on the subject as follows:

"It seems to be a general opinion that intensive training of a child-voice is dangerous. Yet almost every normal child sings from the time it begins to talk. As it grows, its voice conforms to its child-energy, and as a rule becomes a very lusty organ. But as long as it is 'singing naturally' his fond parents smile with pride, and are horrified if someone suggests voice lessons. Yet this so-called natural child way of singing may ultimately prove detrimental to both speaking and singing voice, whereas the correct placement of soft head tones will have just the opposite effect in later years.

"A child can be given a placement that will enable it correctly to phrase and enunciate any song or aria. Style and musical appreciation can thus be developed from a very early age. This cultural background has been built successfully for a number of years in child-piano training, but pioneers in a similar method have been sadly lacking.

"One notices at all of these contests for young musicians that the average musical standard of instrumentalists is far superior to that of singers. This has been frequently discussed, with the inference that singers are not as intelligent as pianists or violinists. Why not realize their handicap—that the instrumentalists have generally been trained since early childhood and have from ten to fifteen years of study behind them

while the singer has perhaps had three or four years, at most.

"Some think that a previous knowledge of piano can supply this lack of background, but I have had many students who have majored in piano, but had no conception of legato singing, no ability to sing in time, and no artistry! And the vocal problems involve a different set of muscles. I find the study of violin more helpful to singers than that of piano.

"After the child has learned to manipulate a soft tone, he can be taught the important points of musical knowledge. He should not be allowed to sing by ear, but should be trained to read music accurately, by knowing note-values, keeping time for himself, and memorizing visually. In other words, the student should be eye-minded as well as ear-minded. This requires firmness on the part of the teacher, as the child's first impulse is to learn by imitation instead of by individual thought.

"I have proved that all these things are possible. I started with a four-year-old girl. At the age of six she was able to sing such things as the Waltz Song from Romeo and Juliet, with a tone not much bigger than the harmonic of a violin, but with the accuracy and charm of an adult singer. She is now eleven and has a repertoire of a number of operatic airs, such as the Bell Song from Lakme, and the Hymn to the Sun of Rimsky-Korsakoff, and many songs. She sings in four languages. This training has already benefited her in her school work, and will make of her an intelligent student of whatever profession she decides to follow."

Besekirsky With University of Michigan

The School of Music of the University of Michigan at Ann Arbor has announced the engagement of Wassily Besekirsky, as professor of violin, to take the place made va-



WASSILY BESEKIRSKY,
who has just been made head of the
violin department of the School of
Music of the University of Michigan.

cant by the resignation of Samuel P. Lockwood. His services will begin at the summer session, June 30 to August 22, and continue with the regular University year on September 29. In bringing this distinguished violinist to its faculty, the School of Music maintains the high standards of musicianship which have characterized its work for years. Mr. Besekirsky was born in Moscow, where he studied exclusively under his father, making his first public appearance in Moscow at the age of twelve years. At the age of seventeen he made his debut in Berlin with the Philharmonic Orchestra, followed by engagements throughout Europe, including appearances before royalty. Later he was appointed professor of violin at the Conservatory of Odessa and held the chair of first violin in the quartet which represented that institution. In 1913 he came to America for a vacation but decided to remain and make this country his home. He has won distinction here both as teacher and performer, being eminently successful with large classes of pupils in New York, Boston and Providence, while his concert activities have taken him to many parts of the United States, as recitalist, soloist with leading orchestras, and for many years as a member of the Rhode Island Trio. A typical press comment said of him, "Technically this Russian violinist is on a par with the great masters of the day, while temperamentally he is a distinct type" (Philadelphia Record).

Marcella Craft Pupils Win Success

Several young artist-pupils of Marcella Craft, in München, Germany, who are now successfully embarked on careers of their

own, are thereby reflecting credit on the splendid and thorough training received from Miss Craft. Last year one of her pupils was engaged at the theater in Brünn and so well received was she that she has been re-engaged for next season. This year four of Miss Craft's pupils are ready to appear before the public and have contracted for engagements which immediately place them in the rank of earnest young artists with well-developed talents, who give every promise of a brilliant future.

Cadman Compliments George Liebling

George Liebling gave a Los Angeles recital of his own compositions recently, (before the Cadman Creative Club) and next day he received the attached letter from Charles Wakefield Cadman:

Hollywood, April 7, 1930.

"Dear Friend Liebling:

"I want you to know that I was at the beautiful recital and though I violated the doctor's orders, (as I had been ill for several days, though getting better now) I feel that your fine music made me still better, so there you are.

"I heard also that clever and honest and straightforward plea for American music and against snobbishness in America, given by your wife. I never enjoyed anything better.

"Your St. Catherine Music is exquisite, and your piano pieces are a perfect delight. I love your versatility. Maybe because it touches my own philosophy and theory that a composer must have many moods and be capable of many styles before he is a composer, is why I loved your evening. This is my honest opinion. God bless you in your fine work.

"Sincerely and fraternally,
"CHARLES WAKEFIELD CADMAN."

Kraft Pupil Delights Wilmington

Bursen Wynkoop, artist pupil and exponent of the nationally known festival and oratorio singer, Arthur Kraft, presented a program of songs recently at the Academy of Music in Wilmington, N. C. His program was well chosen and delighted the large and appreciative audience.

Mr. Wynkoop is a young singer, only twenty-three years of age, but judging from the press criticisms of this concert, he has a fine career awaiting him. A. B. Cranmer of the Wilmington Star-News stated that he rendered his program with great clarity and sureness of tone, that his range of voice, delicacy of expression and depth of feeling captivated his hearers and drew round after round of unstinted applause.

Edith Harcum "Captivates" Audience

Edith Harcum was soloist at the annual spring concert of the Crescendo Club, held in the music room of the Chalfonte Hotel, Atlantic City, on April 16. It was the opinion of George R. Weintraub in the Atlantic City Press that the pianist's fine technical ability, her rhythmic powers and the intelligence of her readings captivated the listeners. He added that her Chopin group particularly was characterized by taste and genuine musical feeling.

SINGERS, MUSICIANS, SPEAKERS

Make phonograph records of your repertoire. Appointment not necessary.

Price per Double Record
7 in. \$2.50 Plays 2 min. 10 sec.
9 in. 3.50 Plays 3 min. 30 sec.
10 in. 4.50 Plays 4 min. 15 sec.

.50 a song extra if accompanist is desired

DOROTHY CARUSO RECORDING STUDIO
143 East 62nd Street, New York
Tel. REGent 5558

IRENE FREIMANN

CONCERT PIANIST—TEACHER
249 W. 80th St., N. Y. C. Tel.: Susquehanna 7480
SHEPARD SQUARE STUDIOS, Tel. Trafalgar 6761

PAGANUCCI

OPERATIC COACH — ACCOMPANIST
CARNegie HALL, NEW YORK
(Telephone Nevins 3840 for Appointment)

VINCENT V. HUBBARD

Successor to ARTHUR J. HUBBARD
Vocal Technique, Diction, Coaching, Program Building
First Assistant: Dr. George L. Dwyer
246 Huntington Ave. Boston, Mass.

William S. BRADY

TEACHER OF SINGING
Studio: 137 West 86th St. New York
Tel. Schuyler 3580

DAISY ELGIN

SOPRANO
Mgt.: R. E. Johnston
1451 Broadway New York

JOHN HEATH

Pianist
Studio, 45ter rue des Arcades, PARIS, May until January.
Villa Nocturne, Blvd. de Tennes, Monte Carlo, January until May.

MUSICAL ADVISORY BUREAU

(Under the direction of MRS. PERCY PITT and
MRS. LAURENCE KENNEDY, Mus. Bac.)
GROTRIAN HALL, 115 WIGMORE ST., LONDON, ENGLAND
Established to assist and to give unprejudiced and unbiased
advice to artists and students in selecting teachers, ar-
ranging auditions and recitals, and in helping in estab-
lishing careers in Europe.

ARTHUR HICE

CONCERT PIANIST
Studios: 521 Steinway Hall, New York (Mondays)
311 S. 22nd St., Philadelphia
For full particulars, apply
RECITAL MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York

MELANIE KURT

Former member of
METROPOLITAN OPERA COMPANY
Authorized Representative of
Lilli Lehmann Method
Berlin, Germany
W 50 Schaperstrasse 30

ISABEL MOLTER

American Soprano
Recitals—Oratorios
325 Central Ave., Wilmette, Ill.
Telephone Wilmette 1249

MARY LEWIS

Soprano
Metropolitan Opera
Co.
Victor Records
Management: L. E. BEHYMER
705 Philharmonic Auditorium, Los Angeles, Cal.

Music Notes from Coast to Coast

Birmingham, Ala. Charles Floyd, tenor of New York, collaborated with Leta Hendricks Johnson, violinist (Lucy Stevens at the piano) at a recital of the Birmingham College of Music, which attracted a large and appreciative audience. Mr. Floyd sang arias and songs in English and French, including the composer's Massenet, Mousorgsky, Rubinstein, and pleasing especially with Kernochan's effective *We Two Together*. President Guy Allen is much encouraged over the success of the Birmingham College of Music, in this, the first season; the work is of the highest, and the college authorized to confer degrees, being the only one of its kind here. Mr. Floyd is solo tenor in our leading Episcopal Church, of which Mr. Grieb is organist; he has sung frequently for prominent Alabama societies and given recitals, in all of which he has made excellent success. R.

Cincinnati, Ohio Louise Snodgrass, Cincinnati composer, has postponed until fall the presentation of her new trio, *On the Highway*, which she was to have played with Emil and Walter Heerman this month.

The Cincinnati Symphony Orchestra brought its season to a close with a request program which resulted in the offering of a popular program. The Lenore Overture of Beethoven was given a masterly reading. Schubert's Unfinished Symphony in B Minor, Bach prelude and Fugue in D major by Ottorino Respighi, Til Eulenspiegel of Richard Strauss and Ravel's Bolero, which was said to have received the largest number of ballots when music lovers were asked to designate their preference for the Request Program, were also played.

Mrs. Alice Baxter Mitchell gave a reading of George Bernard Shaw's *St. Joan*, at the Sinton Hotel. She was assisted by the Hermann Trio.

The Cincinnati Chamber Music Society presented The Gordon String Quartet and Rudolph Reuter, piano soloist, at the Cincinnati Country Club. R. E.

Harrisburg, Pa. "John Faust, Ph.D.," the 1930 offering of the Mask and Wig Club of the University of Pennsylvania was presented in Harrisburg at the Majestic Theater under the auspices of the University Club. The satiric treatment of the Gounod opera theme brought applause from the crowded house from the first scene until the last. Edward Craven, who played the title role of Dr. John Faust, and Wilbert Sheridan Beaumont, as Marguerite, were unusually good, and much credit for the success of the show may be attributed to the careful handling of these roles. J. Alexander Bliedung, as Mephisto, gave an excellent performance and was well cast for this part. The costumes were a riot of color, and the singing and dancing by this male chorus were heartily applauded.

The choir of Grace Methodist Church, under the able direction of Ward-Stephens, gave a fine concert on the evening of April 3. The program opened with selections from Verdi's *Manzoni Mass* by the solo quartet and choir, and closed with the well known *Rigoletto Quartet* sung by Mae Shoop Cox, soprano, Belle P. Middaugh, contralto, Harry M. Etter, tenor, and R. H. Bagnell, baritone. The program included Offenbach's *Barcarolle*, the *Blue Danube Waltz* sung by the women's chorus; *Morning (Speaks)* and Sullivan's *The Long Day Closes*, with male chorus, the mixed chorus singing Huntley's arrangement of *Swing Low, Sweet Chariot*, and the *Hunting Song* by Gilchrist. Mae Shoop Cox, soprano, sang *The Lass with the Delicate Air (Arne)*; *The Spirit Flower (Campbell-Tipton)*, and an aria from Gounod's *Romeo and Juliet*. Ward-Stephens' interpretation of *Les Preludes (Liszt)* was received with enthusiastic applause.

The Princeton Glee Club under the direction of James A. Giddings, gave an interesting program at the William Penn High School auditorium. The program opened with Bruno Huhn's *Invictus* and closed with the *Coronation Scene* from Boris Godounov. J. A. Sykes, member of the senior class, played two piano solos, and A. Struck and F. Gunther played Gershwin's *Rhapsody in Blue* as a piano duet. The concert was presented under the auspices of the Princeton Alumni Association.

The Sixth Street U. B. Church presented the Otterbein College Glee Club and Banjo Orchestra of Westerville, Ohio, in a concert at the church recently. They were received by a large and appreciative audience. G. W.

Long Beach, Cal. The Philharmonic Course, L. D. Frey, manager, closed April 4, with the appearance of Will Rogers. Others on the 1929-1930 course were Amelita Galli-Curci, Efrem Zimbalist, Hans Barth, and Lawrence Tibbett. Every artist appeared before a full house.

The Civic Concert Series closed April 11 with the Smallman A Cappella Choir. Kathryn Coffield manages this course, and

the artists presented this season were Jacques Thibaud, Alfred Cortot, Hulda Lashanska, London String Quartet, and Roland Hayes. Martinelli was to have been heard on this course, March 21, but some mistake in dates made it impossible for him to be here at that time and he may come later in the season.

The Adult Education Course, managed by Jane Stanley, under the auspices of the City Schools, was given in the Polytechnic High School, and was well attended. The attractions presented were the Hallelujah Male Quartet; Margaret Hamilton, pianist; Louis Jay Gerson; Woman's Lyric Club of Los Angeles, and the Classic Ensemble.

Hugh R. Davies has been elected president of the Long Beach Symphony Orchestra Association, and plans to finance the organization are being studied. The season is not yet closed, and there are two more concerts to be given.

Mrs. Earl Burns Miller was elected president of the Opera Reading Club, taking the place of Mrs. Elmer Tucker, who has occupied the office for the past three years. The club numbers 512 members. On April 3 Leon Rains, the director, analyzed Siegfried and *Die Götterdämmerung*. Soloists were Myrtle Aber, Clemence Gifford, Otto Ploetz and William E. Johnson. Leon Rains also sang the part of Hagen. Lorna Gregg was accompanist.

Joseph Ballantyne presented his pupil, James J. McGarrigle, baritone, in a farewell recital at his studio. Mr. McGarrigle left for New York the first of May to continue his musical education. He has been soloist in St. Anthony's choir, has sung with the Long Beach Symphony Orchestra, soloist with the Choral-Oratorio Society, and a regular radio singer in Los Angeles and Long Beach, where he is a great favorite. A. M. G.

Los Angeles, Cal. Ramona Little, Western representative of the National Music League, has issued a handsome sixteen-page announcement containing pictures of available artists for the season, including the Brahms Quartet, Margaret Hamilton, Mina Hager, Marie Montana, Harold Triggs, Martino-Rossi, Ethel Luening and Lajos Shuk; sample programs and brief sketches make this folder very attractive. R.

Miami, Fla. Julian DeGray, head of the piano department of the Conservatory of Music of the University of Miami, whose recent concert in Town Hall, New York, was called "one of the most auspicious debuts of the season," gave a lecture recital on ultra modern music on April 13 in the Civic Theater. Mr. DeGray is a lucid and entertaining speaker as well as an exceptionally talented pianist. To illustrate his talk he played *Passacaille (Eric Satie)*, *Gaspard de la Nuit (Ravel)*; *Stück (Schönberg)*, *Two Etudes, opus 7 (Stravinsky)*, *Sonata No. 7 (Scriabine)*, *Andaluz (de Falla)*, *Vers la Flamme (Scriabine)*. This was the third of a series Mr. DeGray is presenting. The fourth and last will be on the *Chopin Etudes*.

Hannah Asher, former pupil of Godowsky, member of the faculty of the Conservatory of Music of the university, appeared in recital April 16. She plays brilliantly and with sympathy and intelligence. Her program included *Chaconne (Bach-Busoni)*, *Preludes 9, 10, 13 from Opus 11 (Scriabine)*, *The Submerged Cathedral (Debussy)*, *Preludes 21 and 24 (Chopin)*, *Intermezzo Opus 118 and Rhapsody Opus 79 (Brahms)*, *Concert Etude in F Minor (Liszt)*, *Tamborin (Rameau-Godowsky)*, *Legend (Albeniz)*. H.

Radie Britain's Pupil Honored

Radie Britain, well known American composer and pianist, is also successful as a teacher of composition. One of her pupils, Dorothy Foster, of Michigan City, Ind., was chosen winner of one of the prizes offered in the Indiana State contest. Miss Foster showed in her first composition, a violin intermezzo, not only that she has been well taught but also that she has pronounced creative ability. The intermezzo was performed on the composer's program at South Bend on April 14. The number was played by Joseph Hansen of the Institute of Music and Allied Arts of Chicago, where Miss Britain teaches. From reports at hand it was learned that Miss Foster's number was that of a promising composer, and especially noteworthy was the cadenza.

Obituary

MRS. E. D. SOUTHWORTH

After an illness of four years Mrs. Elizabeth Dickerson Southworth, a former concert singer, died on April 22 at her home in Montclair, N. J. The deceased was born in St. Louis fifty-nine years ago.

A
Concert
Program
Unique
and

Representative:
Carl Mutschler,
817 Steinway
Hall, N. Y.
Tel. Circle 2916

Moon Dream Sketches

as conceived by

Marguerite Potter



MME. CLAY-KÜZDÖ
VOICE SPECIALIST

Five recent consecutive years in France and Italy—Teaching and coaching with leading masters. DICTION FOR THE SPEAKING VOICE. Auditions without charge. 21 West 58th St., N. Y. C. Tel. Birexide 0141

M M VALERI E.

TEACHER
of many famous vocalists

Studio: 2345 Broadway New York
Telephone 2232 Endicott

NANÀ GENOVESE

MEZZO-SOPRANO

Personal Representative: BRUNO ZIRATO

322 West 72nd Street, New York

Margherita SALVI

Coloratura Soprano

Chicago Civic Opera Company

Mgt. R. E. Johnston, 1451 Broadway, New York

SAN-MALO
VIOLINIST

IN THE UNITED STATES 1929-30

Management:
CHARLES L. WAGNER
511 Fifth Ave.
New York
Baldwin Piano
Victor Records

OUTSTANDING
PERSONALITIES
IN THE
MUSIC WORLD



GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans & Salter

113 WEST 57th STREET
NEW YORK

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

CHORAL CONDITIONS IN AMERICA

By Peter Christian Lutkin

Paper Read at the Supervisors' National Conference, Chicago, March 1930

For some years past the thought has been in the back part of my mind that perhaps the final object of music is not something to be listened to, not something to go to a concert to hear, but something to create one's self, something in which to take an active rather than a passive part. Anyone who has ever taken part intelligently in a choral or instrumental composition will agree that the joys of creation and production are incomparably greater than the joys of listening. The personally made music may be on quite a humble scale and be technically deficient and interpretatively wanting but the consciousness that the production is the result of one's own musical capacity, the thought that you, yourself, are in whole or in part responsible for the style and quality of the performance gives one a thrill and a satisfaction impossible in the case of vicariously made music.

For more than a quarter of a century we have had an excellent symphony orchestra at Northwestern University. It now numbers seventy amateurs, a dozen professionals being added at strategic points for the public performances. A considerable number of the members have played for many years and have attained a wellnigh professional routine on their various instruments. I am very positive that these players find far more pleasure in taking part in the great classical works of Bach, Beethoven, Brahms, Wagner and Tschaiakowsky than listening to these same works performed even by the most famous of orchestras. It is the joy of creation—the highest point of accomplishment attainable by human beings. And here we find a most peculiar quality in the art of music—a quality that does not exist in the sister arts of painting, sculpture or architecture—that is the peculiar quality of being continually re-created by its devotees. The plastic artist brings to reality the creature of his brain, and there it stands, glorious in its perfection or inglorious in its defects, for untold years. The musical composer, on the contrary, must have his brain-child continually re-created—sometimes worthily—sometimes unworthily—the quality of the re-creation being entirely dependent upon the artistic sense and the technical capacity of the performer. And other factors enter into the equation such as the mood and physical condition of the artists concerned, the attitude—sympathetic or otherwise—of the audience, the temperature, ventilation and acoustical qualities of the hall where the performance takes place, etc. No two reproductions of any given piece of music are precisely the same. No artist could possibly repeat a composition in exactly the same manner. It

is this wide amplitude of interpretative possibility that is a large part of the fascination of music-making and accounts for the fact that performing music is a more exciting and absorbing process than listening to music.

I have frequently yearned to gather together a vast church full of singers, all familiar with Handel's Messiah—and instrumentalists as well—in order to give that noble work without a single listener in attendance. I think the effect would be overwhelming upon the participants for they would be literally buried in a sea of glorious sounds of their own making, entered into for the sheer joy of personally voicing the inspired strains of that famous work. It seems to me that on such an occasion music would function at its very highest value and that the participants would experience the treat of a life-time. While I would invite both singers and players to this unique musical gathering, the two classes of performers would be on quite a different footing from each other. In order to do their parts acceptably the instrumentalists would have to be either professionals or highly trained amateurs and would have been obliged to spend many years in arduous practise before they could effectively take part in an oratorio performance. Not so the singers. A fair voice without special training, some experience in note reading and chorus singing and that is all that is necessary to make a good chorus singer. The greatest choral works in the world are written not for professionals but for amateurs. And this brings about the extraordinary situation that ordinary singers may take worthy part in the greatest choral compositions of Bach, Handel, Beethoven, Brahms, Mendelssohn, Verdi, and other great composers, while to perform the instrumental portions requires the aid of professional musicians to adequately perform the parts.

And what has this to do with choral music in the home? It has much to do with it, for it establishes the fact that the finer choral music may be enjoyably performed in the home by amateurs, while to give chamber music of an equal grade of excellence carries with it the pre-requisite of many years of patient practice. The family may indulge in singing good part-songs, anthems, motets and extracts from oratorios and operas. It must be born in mind that the matter in hand does not concern solo performance—to sing a solo well also requires years of training and practise. And solo singing is nearly always mixed up with personal vanity—a desire to be in the lime-light and to receive the plaudits of the multitude. Concerted music is of necessity democratic and unselfish, for the slightest obtrusion of the ego will at once destroy the balance of the ensemble. Humility is not a modern virtue and one hears very little about it at Kiwanian and Rotarian gatherings. Concerted music making of a worthy sort is the quintessence of self-abnegation and it would be a marvelous experience in the spiritual development of Young America if it regularly did its daily dozen of ensemble exercises in the fineness of fine-grained concerted music.

A wholesome and highly desirable state of home music making can only be brought about by instilling into the family a genuine desire to sing duets, trios or quartets for the sheer joy of the experience and the only hope of bringing this about is by laying the proper foundations in our public schools. In these schools we should not only have mixed



THE NEPHI (UTAH) HIGH SCHOOL BAND.

of which Wallace L. Martin is director (standing, at right), and which won first place in Class "C" at the State high school band contest conducted at Salt Lake City last year. The band's history is brief, but intensive. It represents a student-body of approximately 200 senior high school students, and was first organized in 1927 with seventeen instruments. The following year ten instruments were added. Nineteen instruments have been added this year bringing the present instrumentation to forty-five: twelve clarinets, seven trumpets, four euphoniums, eight saxophones, three sousaphones, six trombones, one baritone, three snare drums, one bass drum. The band members are working nightly on several projects, the most important just now being to purchase uniforms.

and segregated choruses but also concerted singing in small groups—especially with one voice to a part. It is the individual responsibility for a given part which gives the greatest thrill to ensemble performance.

Unfortunately most of the factors of modern life make for the suppression of the romantic, the picturesque, the artistic, the individualistic. We are now born in hospitals and are in danger of losing our own identity by being mixed up with other specimens of the daily output. All histories of music assign the primal musical impulse to the mother crooning her babe to sleep. This is no longer permitted, and that most tender and intimate of human relations—that most precious of all human experiences—the babe wrapped in its mother's arms and rocked and lulled to sleep will soon be an anachronism. Instead the child is placed in a darkened and scientifically ventilated room at the proper hour and proper temperature with a disinfected toy attached to a deodorized string and puts itself to sleep by auto-suggestion—healthier in body, perhaps, but far poorer in spirit.

We no longer gather around the family hearthstone to sing inspiring songs. If we are so fortunate as to sing at all, we gather around the family radiator properly humidified and make raucous noises, bawling execrable jazz. But we are basing our home music on a tottering hypothesis. How can we have music in the home without a family? Many households or flat-holds can only supply the personnel for an adult duet. More fortunate ones can manage a trio and a few a family quartet including the children. For a larger domestic chorus with rare exceptions, it will be necessary to eke out with the wife's relations. Happily I know one family in Evanston where they can sing in eleven lusty parts if they want to.

Instead of roaming in the moonlit gloaming, singing tender serenades, we joyride at sixty miles per. Instead of yielding to the graceful undulations of the erstwhile waltz to music of real terpsichorean charm, we make eccentric and aimless motions with our pedal extremities, accompanied by instruments which sound as if they had just eaten something which did not agree with them. Mystery, charm, elusiveness, individuality and variety have gone out of life, crushed under the tyranny of speed, efficiency, mass production, uniformity and every-body-does-it-ness. The spiritual and artistic life is starved for lack of nourishment, of sane standards of leisure, of wholesome objectives. The radio cheapens the best of music by making it available at any hour of the day or night. There is no longer anything held in reserve for special occasions. We wear ball costumes on the street and eat lobster à la Newburg every day. The priceless things are the things we must labor and wait for, not the things that are thrown in our pathway almost for nothing. Art is of necessity aristocratic—if it is not above the comprehension of the man on the street it is no longer high art. When it is available to any one at any time its bloom disappears.

Please do not infer from this that I advocate the taking away from the masses their right to indulge in the classics to their hearts' content. What I personally would like to see would be the safe-guarding of a certain number of the very greatest symphonies, oratorios and operas from being cheapened either by too frequent or too inferior performance. They should be performed on special occasions and under unusually superior conditions, and the hearing of them should be a rare privilege.

As a nation we are sadly lacking in respect and reverence for religion and for art, and

personally it pains and grieves me to see our young people taking everything as a matter of course and taking the attitude that the great masters are all well enough in their way but they don't weigh so much after all.

(Continued next week)

News From the Field

MARYLAND

Baltimore.—To educate Baltimore adults as well as Baltimore children to good music the supervisors of music education in the public schools broadcast every Friday over station WCAO under the direction of John Denues, who is head of the department of music education. Among those who are taking part in the recitals are Helen Cullen, Margaret Amoss, Blanche Bowelsby, Faith Lightner, Nelson Baker, Louise Knoviss, Julia Cline, Carline Kossbrel, Irene Amborn, Bessie Fitzgerald and Frances Jackman.

It is not unusual for a girl to play a violin, but Betty Eckhart aspires to play the bass viol in the High School Symphonic Orchestra of Baltimore, which has been formed under the supervision of the School Board. Miss Eckhart is a sophomore at Western High School and is burning the midnight oil these nights learning to play the instrument.

MASSACHUSETTS

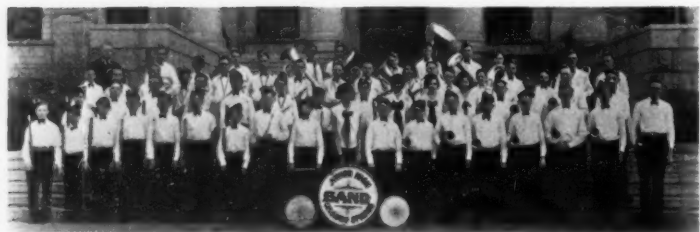
Leominster.—The seventh meeting of the Thursday Musical Club was held at the Unitarian Church, the program being in charge of Lucile Brown and Priscilla Thurston. The subject was School Music. In spite of the inclement weather the audience was of fair size and enjoyed hearing what the modern schools were doing for the pupils along musical lines. At the conclusion of the program Miss Thurston spoke about music in the rural schools.

Boston.—The orchestra of the Roger Wolcott School, Dorchester, played at Symphony Hall recently. The young musicians were: Edna Mitchell, second violin; Philip Goodman, drummer, and Rita Lomas, first violin. Marion Kanter and Alma Field directed the orchestra.

Three new courses dealing with American Music and modern masterpieces began in February at the College of Music, Boston University, according to John P. Marshall. They have been given by Alfred H. Meyer, an authority on modern music, and by Richard G. Appel, head of the music division of the Boston Public Library. Mr. Appel gave a lecture recently on American Music. This course has been of special interest to the Massachusetts Bay Tercentenary celebration, since American music had its origin in Massachusetts. Mr. Meyer, who took the place of the late Stuart Mason on the faculty of Boston University's College of Music, is also lecturer for the Massachusetts Board of Education.

MISSISSIPPI

Macon.—A glee club, under the direction of Beatrice Ross, has been organized at the Macon high school, with eighteen members. The officers who were elected for the organization are: president, Willie Connor; vice-president, Dorothy Hardin; secretary, Winifred Jones. Miss Howard acts as pianist. The club meets for practice on two mornings of each week and will rehearse both popular and semi-classical songs. The school is expecting some future entertainment from the organization that is composed



JUNIOR HIGH SCHOOL BAND OF COLORADO SPRINGS (COLO.), and its director, B. E. Kibler, who has conducted the band for several years. Mr. Kibler is a solo trumpeter who has played solo trumpet with the Colorado Springs Municipal Band and is teaching instrumental music in the schools. The band has been entered in the Colorado State band contest at Denver, May 7.

Noted Educators

WALLACE L. MARTIN,

leader of the Nephi High School band. A graduate of the University of Utah in 1926, he has studied piano seven years and pipe-organ three years. Such noted musicians as Edward P. Kimball, Salt Lake Tabernacle organist, and Thomas Giles, Professor of Music at the University of Utah, have been his instructors. He has studied brass and reed instruments with Clarence Hawkins, music instructor and band leader at the University of Utah.



of the best singers and the musical students in the high school.

MONTANA

Missoula.—Helen Finch, supervisor of music in the Missoula public schools, told of her work and demonstrated it at the weekly meeting of the Missoula Lions Club. Two lessons each week are given to the children who are being instructed in playing of musical instruments. One lesson is given during regular recitation periods and after school the young students practice playing together in groups. The chief aim, Miss Finch said, "is to give all children an opportunity to study playing an instrument." Sixty students are now taking lessons. Mrs. Ben Boyd accompanied at the piano.

NEW JERSEY

Plainfield.—The Newark Board of Education, acting on the recommendation of Dr. John H. Logan, superintendent of schools, engaged a harmonica professor, thus elevating the familiar mouth organ to the plane of the violin and piano in the musical education of students.

Prof. Fred Sonnen, of Newark, is to visit the playgrounds of the city schools during July, August and part of September, which is the vacation period, to instruct the youth of the city to play the instrument. The board hopes to arouse a love for music in the boys with the aid of the harmonica.

NEW YORK

Sardinia.—The Holland High School Band gave a concert in Sardinia High School auditorium recently to assist the newly organized Sardinia High School Band.

Oswego.—Much interest is manifest in the movement to organize a school band at Fitzhugh Park School within the next few weeks. Preliminary plans have been made. Fifteen students, boys and girls, expressed a desire to take advantage of the band study opportunity and enrolled as members. Others, it is expected, will be added to the list.

The matter of the formation of the band is entirely voluntary with parents and children and depends upon the number who want lessons and instruments, said school officials. The instruments will be purchased by the children at any place they wish.

school authorities added. The courses in instruction will be conveniently arranged under the direction of Amelia Neiley, supervisor of music.

Welland.—The management committee of the Board of Education here decided to recommend to the Board the appointment of a musical supervisor for the Welland public schools. The recommendation will be considered by the Board at its next regular meeting.

Oneida.—Oneida Board of Education is backing an effort for the establishment of a band in the city schools. Superintendent of Schools A. H. Covell, Principal Howard F. Knapp of the High School, and Principal Willard Prior of the Junior High School, have been named a committee to work out the proposition.

As far as possible the instruments are to be bought from local dealers and some second hand instruments in good condition may be picked up from owners who have no further use for them. It is believed that there is plenty of material in the schools for a large band and that with a proper leader it can be developed.

PENNSYLVANIA

Pittsburgh.—The Mount Lebanon High School Band of about sixty pieces recently gave its first public performance before the students of the high school. The members of the band under the direction of S. A. Mieser have been studying for only three months, but the performance of the ensemble would have needed no apology had the period of instruction been much longer. The audience gave whole hearted approval to the numbers played by the band and showed their approval of Mr. Mieser, especially the band's playing a number written by him and dedicated to the high school. The band, organized by B. P. Osburn, supervisor of music, is a credit to the school and promises to develop into an organization of which the whole community will be proud.

WEST VIRGINIA

Wheeling.—One of the most interesting demonstrations which were a part of the Achievement Week activities in the city, was that given under the direction of Lucy Robinson, director of music in the Wheeling public schools, in the show window of a prominent firm here. The purpose of the exhibit was to demonstrate the results which are obtained in the after-school piano classes conducted in the public schools and the exhibit was given by a group of children from the primary grades. The program was enjoyed by a large gathering who watched from the front of the window and also crowded inside the store.

Wheeling.—The Weir High School Drum Corps, composed entirely of girls, is one of the few in the state. This musical unit was organized in September, 1929, as an auxiliary to the high school band. The corps is under the direction of Mildred Alcorn and D. E. Gilmore.

Bellaire.—F. N. Bechtolt, director of music in the high school, has organized a new high school band. The director stated that it would be necessary to re-organize the band each year, due to the new musicians coming into school next fall and the senior members graduating in June. About fifty candidates from the eighth grade and the Freshmen class are trying out for positions on the high school band. The organization may be enlarged next fall, but in that case it will be necessary to order more uniforms. In the near future Bellaire public schools

NEW YORK COLLEGE OF MUSIC

Fifty-First Season Under the University of the State of New York
 114-116 EAST 85th STREET
 CARL HEIN, Directors AUGUST FRAEMCKE
 All branches of music leading to teachers' certificates, diplomas and degree Doctor of Music. HANS LETZ, Violin, WILLIAM EBANN, Cello, KARL JORN, Voice Culture, and 40 other eminent instructors. Students for individual instruction may enter any time during the year. Special summer courses. Class instruction in harmony, counterpoint, composition, sight-reading, etc., free to pupils. A few scholarships for talented and worthy students. Send for catalogue addressing Department A.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Modern Courses in All Branches of Instrumental and Vocal Music and Dramatic Art

Eminent Faculty of 130

44th Season

Catalogue Mailed Free

John J. Hattstaedt, President

KIMBALL HALL, CHICAGO, ILL.

BLANCHE MARCHESI

ACADEMY OF SINGING

Private and Class Lessons

Personal Tuition

Paris: 202 Rue de Courcelles

Apply Secretary Above Address

LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

INSTITUTE OF MUSICAL ART

OF THE

JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue New York City

FRANK DAMROSCH, Dean—A school for serious

students. All branches. Moderate tuition fees.

SPECIAL ANNOUNCEMENT—All talented advanced

violin students will come under the personal observation

and instruction of

Prof. LEOPOLD AUER

MASTER INSTITUTE OF THE ROERICH MUSEUM

MUSIC—PAINTING—SCULPTURE—ARCHITECTURE
 OPERA CLASS—BALLET—DRAMA—LECTURES

Send for Catalog C

(Clarkson 1717)

New York



310 Riverside Drive

PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART, 133d Street and Convent Avenue, New York

SUMMER SCHOOL, JUNE 24—AUGUST 2, INCLUSIVE

THE REV. DOM MAUR SABLAYROLLES, O.S.B., representative in America of Solemnities and the

teachings of DOM ANDRE MOQUELLEAU, will direct the Liturgical Singing

JUSTINE WARD METHOD

SIGHT READING

GREGORIAN CHANT

EAR TRAINING

GREGORIAN ACCOMPANIMENT

PRIVATE LESSONS

Victor Records of

Gregorian Chants

Pius X Choir conducted by

Justine Ward

For further information, address the Secretary—Audubon 3663

SCHOOL OF MUSIC

of the UNIVERSITY OF MICHIGAN

ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

The Clebeland Institute of Music

June 23

ANNUAL SUMMER SESSION

August 2

Private Lessons and Class Work in All Departments

Master Classes in Piano, Violin, Voice and Cello

Public School Music, Daily Opera and Repertory Classes

Regular faculty includes: MARCEL SALZINGER, ARTHUR LOESSER, HERMAN ROSEN, VICTOR DE GOMEZ, HERBERT ELWELL

Write for catalogue outlining courses, fees, and dormitory rates

2827 Euclid Avenue

MRS. FRANKLYN B. SANDERS, Director

Cleveland, O.

BLOCK SCHOOL OF MUSIC

SAMUEL BLOCK, President
 CECILE DE HORVATH, Honorary President
 HAROLD B. MARYOTT, Dean

Accredited by State and Chicago Board of Education

Lyon & Healy Building Chicago, Ill.

FRANK BISHOP PIANO SCHOOL

Complete Preparation for Concert Appearances

For Catalog Address

5300 John R Street, Detroit, Mich.

THE AMERICAN INSTITUTE OF NORMAL METHODS

Founded 1884

School Music Methods

English Folk Dancing

Educational Symposium

Fifth Choral Festival

July 9-30, Lasell Seminary

Auburndale, Massachusetts

Send for information to

C. E. GRIFFITH, 221 Columbus Avenue

Boston

OLGA E. HIEBER, 221 E. 20th Street

Chicago

1892

1930

ITHACA Conservatory of Music

Degrees
 Placement Bureau

GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.

BOOKLETS—149 EAST 61ST STREET, NEW YORK

Summer Session, June 23rd to August 2nd



PEABODY CONSERVATORY

OTTO ORTMANN, Director
 BALTIMORE, MD.

The oldest and most noted Conservatory in the Country. Circulars Mailed



ROBERT BRAUN

Director

FACULTY OF FIFTY

Pottsville, Pa.

Cincinnati Conservatory of Music

Founded 1867

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI

Over three score years in the front rank of American Music Schools

Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory, Composition, Public School Music (accredited), Languages, Drama and Dancing

Degrees, Diplomas and Certificates granted

Ideal Dormitories on ten-acre campus

BERTHA BAUR, President and Director

Highland Ave., Burnet Ave. & Oak St., Cincinnati, Ohio

Burnet C. Tuthill, General Manager

Chicago Apollo Club Sings

Hadley's Mirtil in Arcady

Heard in Chicago for the First Time and Proves Delightful Novelty—

Schipa, Grainger, Sara Levee, Clara Friend and Heniot Levy Give

Recitals—Gordon Quartet Closes Chamber Music Series—Princess

Slaviansky and Her Royal Russian Choir Enjoyed—Swedish

Choral Sings Elijah—Miriam Mesirow Soloist With

Symphony—Jacques Gordon Soloist at Final

Symphony Concert—Other Notes.

CHICAGO.—The Civic Opera House, on Easter Sunday, April 20, held a huge and distinguished audience which had assembled to hear Tito Schipa in his only recital of the season. The affair was arranged by Dr. John J. Killeen as a benefit for the building fund of St. Mary of Nazareth Hospital, and it is learned on good authority that the profits amounted to several thousand dollars. Dr. Killeen and his associates in the enterprise wisely raised the price of the seats, and Schipa's great drawing power with the assiduous work of the ladies of St. Mary of Nazareth Hospital Auxiliary assured the success of the big undertaking.

The listeners were well rewarded for their generosity by Schipa's beautiful singing of a most enjoyable program, in which he had the assistance of his regular accompanist, Frederic Longas, and of Phillip Abbas, distinguished Dutch cellist. The Chicago Civic Opera House harbored consuls of all nations, and the stage and orchestra pit were adorned with the flags of all nations, a very good setting for such a recital. Schipa was asked for many encores which he generously gave, and Longas and Abbas were also much applauded in their solos.

GORDON QUARTET CLOSING CHAMBER MUSIC SERIES

Attended by the largest audience of all its concerts, the Chicago Chamber Music Society series came to a close at Orchestra Hall, April 20, the Gordon String Quartet furnishing the program. At its various appearances in the series the Gordon String Quartet has proved a big factor in the popularizing of chamber music through its exquisite playing and by presenting music that was interesting and enjoyable. This concert, in a way a farewell for Jacques Gordon who leaves Chicago at the close of the season to change his activities to the East, was one of the very best Gordon and his associates have given us, which means much for they are experts in chamber music and play with beauty of tone, unusual style and musical thoroughness. Enthusiasm was unstinted throughout the afternoon.

PRINCESS SLAVIANSKY AND CHOIR HERE FOR WEEK

By popular request, Princess Agrenea-Slaviansky and her Royal Russian Choir gave a second program at the Studebaker Theater, on April 20 and remained there for a full week's engagement.

SARA LEEVE IN PIANO RECITAL

At the Civic Theater Sara Levee, another Glenn Dillard Gunn product, proved herself an exceptional pianist in a program made up entirely of Chopin's compositions. Miss Levee is unusually talented and even in these days when remarkable pianists are giving recitals here and elsewhere, a young artist such as Miss Levee may well expect to find demand for her services. She has a brilliant, luscious tone and her playing is both virile and poetic. A big gathering was on hand,

which assured Miss Levee of a certain following and which showed by its applause that her playing met with their approval.

CLARA FRIEND PLAYS

There are about a dozen teachers in the piano field here who are doing big things for their students. Week after week, season after season, those piano teachers bring out new talent. Among those pedagogs must be included Isadore Buchhalter, the teacher of Clara Friend, another young pianist who made a successful debut on the same afternoon at the Playhouse. Miss Friend played a difficult program with the assurance of a full-fledged professional and, as no doubt she will continue her studies for several years more, she faces a bright future.

PERCY GRAINGER PLAYS POSTPONED RECITAL

A packed house was assembled at Orchestra Hall on April 21, for the postponed Percy Grainger recital. As the blond pianist appeared on the stage the audience gave him a royal welcome. Then, walking to his instrument, Grainger sat on the chair and looked from left to right as though something were wrong and the spectators looked at one another, wondering why the recitalist hesitated before beginning with the Bach Three Preludes and Fugues from The Well Tempered Clavier. Grainger, who is as good a show-man as he is a pianist, motioned that he was going to talk, and his subject was the explanation of the three preludes, and especially of the fugues, which he brought out first as an illustration so that when he played them later on they were easily recognized by the layman. That impromptu talk added originality to the recital and Grainger spoke as the fine pedagog that he is, but truly the remarks were unnecessary, as his interpretation of Bach is such as to need no introduction.

In the Bach preludes and fugues, Grainger's remarkably clear and velvety tone was as much admired as in the Chopin, Ravel and Debussy numbers. Very few people nowadays are tone-deaf and the general public has learned to differentiate between pianists who have only technic and interpretative ability and those who possess besides those qualities a real tone. Better tonal quality than that brought out by Percy Grainger has not been heard at Orchestra Hall. His recital was one of the events of the season.

HENIOT LEVY'S ANNUAL RECITAL

Every season Heniot Levy, one of the busiest pianists and teachers in Chicago, finds time among his many activities to play a piano recital for his many friends and admirers, and on April 23, he was heard at Kimball Hall by a large audience which was most enthusiastic in its approval. Long ago Mr. Levy has been recognized as a pianist of attainment. His interpretations are scholarly, poetic, musically correct and skilful. Mr. Levy played the Mendelssohn Variations

Serieuses, the Schumann Phantasie, Chopin's Ballade in G minor, F minor Phantasie and three Etudes, and the Liszt Mephisto Valse with his wonted artistry and knowledge, and the hearty applause which greeted each number showed the keen appreciation of his listeners.

MIRIAM MESIROW PLAYS WITH PEOPLE'S SYMPHONY

As soloist with the Chicago People's Symphony Orchestra, at the final concert of the season, at the Eighth Street Theater, on April 20, Miriam Mesirow scored heavily.



MIRIAM MESIROW

This gifted young pianist, who emanates from the well known Sophia Brilliant-Liven studio and who has carried off prizes in various contests, continues to improve, and her playing of the F minor Concerto of Arensky showed her a clever young artist. Technically, Miss Mesirow is faultless, musically she is very gifted and she has imagination and keen insight. She should go far along the road which leads to success.

SWEDISH CHORAL SINGS ELIJAH

With the spring come choral societies and oratorios. Among the first was the Swedish Choral Club with a presentation of Mendelssohn's Elijah at Orchestra Hall, on April 23. This well trained, enthusiastic, and alert chorus under Harry Carlson's able baton gave a most enjoyable performance. Made up of fine voices, the Swedish Club shows the results of excellent training.

Of the soloists, Frederic Baer, baritone, dominated the performance by means of his authoritative, commanding singing of Elijah, his opulent baritone voice, his knowledge of the oratorio style and his clear enunciation of English. He deepened the stirring impression he made earlier this season, the result of which was this reengagement. Watt Webber sang the tenor solos with understanding and a beautiful, flexible voice. Olive Nevin did the soprano part intelligibly, and Isabel Zehr handled the contralto section capably. The music of the youth was beautifully sung by Loretta Liedell with clear, pure tone.

AMERICAN CONSERVATORY NOTES

The final pianistic contest for appearance at the annual commencement concert will take place in Kimball Hall on May 10. The contestants will be heard in the Schumann and MacDowell D minor Concertos and the Liszt Spanish Rhapsody. The judges will be prominent musicians who are not members of the conservatory faculty.

Karleton Hackett, associate director of the conservatory, was guest of honor and chief speaker at the banquet given in St. Louis on April 28. This banquet was given for the purpose of opening a million dollar drive for the St. Louis Symphony Orchestra.

Advanced pupils who are appearing in the finals of the Chicago Woman's Musical Club contest are: piano, Verra Gillette and Sarah Levin, pupils of Kurt Wanieck and Heniot Levy; violin, Eddie Gradman, pupil of Her-

bert Butler; voice, Loretta Todd, pupil of Edoardo Sacerdote.

Dora Lyon, soprano and artist pupil of Karleton Hackett, appeared in a quartet engagement at the Chicago Theater during Easter week.

Aletta Tenold and Grace Welsh, members of the piano faculty of the American Conservatory gave two-piano recitals for the Oxford Ohio Woman's Club on April 30 and at Miami University on May 1.

John Thut, tenor, artist pupil of the conservatory, appeared as soloist in Maunders' Olivet to Calvary on Good Friday night at the Unity Lutheran Church. Mr. Thut also appeared in Dudley Buck's Story of the Cross at Bethany Union Church on Easter morning and at the Austin Baptist Church in the evening.

Pupils of Karleton Hackett who have been engaged for teaching positions next year include: Marjorie Schobel as member of the voice faculty of the School of Music, University of Wisconsin, and Elizabeth Wilkin, member of the voice faculty of Gallo-way College, Searcy, Ark. Miss Wilkin was awarded the degree of Bachelor of Music in 1928 and since that time has been a member of the American Conservatory voice faculty. Miss Schobel, who previously taught voice at the Kansas State Agricultural College, is this year completing her course for the Bachelor of Music degree.

APOLLOS SING HADLEY'S MIRTIL IN ARCADIA

On May 15, 1928, Henry Hadley's Mirtil in Arcadia had its first hearing at the Harrisburg festival. This choral work had won the sesqui-centennial prize, and indeed Chicago should be grateful to Edgar Nelson, conductor of the Apollo Musical Club, for presenting for the first time in these surroundings a novelty that had made such a success at Harrisburg as to prophesy at the time that the work would be produced by many choral societies in this country and elsewhere.

The erudite Frank Patterson, who had journeyed in 1928 to Harrisburg, wrote at the time an extensive review of Hadley's Mirtil in Arcadia, so little at this time need be added regarding the music and the story only to reiterate that Hadley has written a masterpiece and as Patterson stated, "There is nothing in American literature comparable to it in poetic fancy, and for sheer beauty it stands alone." Those desirous of analytical report are referred to the MUSICAL COURIER of May 24, 1928. At Harrisburg the work was performed under the direction of the composer, who at the Chicago performance sat modestly in Orchestra Hall on April 25, yet the applause of the audience must have touched the heart of the composer and assured him that his Mirtil in Arcadia has been appreciated in Chicago in such manner as to echo his renown throughout the musical world.

Tribute should also be paid to Louise Ayres Garnett, who, again quoting Patterson, "has written a text of real poetic beauty." Mrs. Garnett, by the way, is a resident of Evanston, Ill., the Cambridge of Chicago.

The Apollo Musical Club, under the direction of Edgar Nelson, distinguished itself. The well balanced chorus sang with precision, force and beauty of tone, which made their efforts stand out, and after each choral the audience broke into tumultuous plaudits, which necessitated Nelson's calling on his forces to bow as a man.

The chorus of children, drawn from four of Chicago's junior high schools, had been well prepared to sing the difficult music. Dr. J. Lewis Browne, public school director of music, gave his unstinted support in preparing the work, of which Mary Farrell, supervisor, had general charge. The children sang with perfect ease, on pitch and with a certain feeling that added in making their presentation praiseworthy in every respect. The choir of boys sang from the gallery, and the effect was striking.

The Little Symphony Orchestra of Chicago supplied uncommonly fine accompaniment. Especially praiseworthy was the work of the concertmaster, who occupies the same post with the Chicago Civic Opera Orchestra, and of the flutist, unknown to the writer, but who deserves special mention.

The soloists were well chosen. They all sang well, but, with the exception of Rene Lund who sang the baritone part, their Eng-

FRANCESCO DADDI

Of Chicago Opera Association

SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS

120 Fine Arts Building, Chicago, Ill. Harrison 5755

DR. J. LEWIS BROWNE

DIRECTOR OF MUSIC

Chicago Public Schools

EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire

BUSH CONSERVATORY

839 North Dearborn St. Chicago

Mr. and Mrs.

HERMAN DEVRIES

TEACHERS OF SINGING

Address

Mrs. Devries: Congress Hotel, Har. 3800.
Mr. Devries: Gunn School, Wab. 2898.

VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION

Vocal Studios:

400 Fine Arts Building, Chicago, Ill.
Phone 4109 Wabash

HOWARD WELLS

Pianist and Teacher

Author of "THE PIANIST'S THUMB" and "EARS, BRAIN AND FINGERS"

506 Fine Arts Bldg. Chicago, Ill.

JOHN DWIGHT SAMPLE FANNIE COLE

Tenor

Soprano

ART OF SINGING

624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

ESTHER LUNDY

NEWCOMB

SOPRANO

Address Secretary: 1625 Kimball Bldg., Chicago

BRILLIANT-LIVEN

MUSIC SCHOOL

MICHAEL LIVEN, Director

PIANO—VIOLIN—HARMONY

Studios: 839 Kimball Bldg.—1954 Humboldt Blvd., Chicago
Tel. Spalding 5159

GORDON CAMPBELL

PIANIST—ACCOMPANIST—COACH

Repertoire for Vocalists and Instrumentalists

CHICAGO MUSICAL COLLEGE

Home Phone: Edgewater 8921

ELSE HARTHAN ARENDT

SOPRANO

Exclusive Management LOUISE QUEALY.

848 Sunnyside Ave., Chicago

EDWARD COLLINS

Pianist—Composer

Conductor

64 East Van Buren St., Chicago, Ill.

FOR YOUR CHICAGO RECITAL

consult

BERTHA OTT, Inc.

Impresarii

AUDITORIUM TOWER

58 E. Congress Street
Chicago

Halls available
varying in capacity
from 3,600 to
500.

Careful attention
given to debut recitals.

Write for full information

lish enunciation left much to be desired, and indeed it was a happy thought of the management to have the text printed in the program. Olive June Lacey, Margaret Lester and Helen Hedges sang the various soprano solos most effectively, especially the last named, who made a personal hit. Eugene Dressler sang the tenor role with marked ability and even though the voice is small in volume, it carries well and its possessor is to be congratulated, as he no longer forces his tone; thus adding materially to its lovely quality. Rene Lund, as stated, enunciated the text very well indeed, and he sang with nobility of tone, scoring heavily after his various solos. Lund has the assurance, the ability and the musical knowledge required for the singing of such music as Hadley has written for Jove, the part entrusted to Mr. Lund. Elias Day was the narrator and he read his lines effectively.

Naturally, the backbone of the performance was Edgar Nelson, whose interpretation of the score left nothing to be desired, and we feel confident that Henry Hadley felt likewise and that when he congratulated Nelson on his splendid rendition of the work his praise was not as a matter of course, but that he felt that in Nelson he had a remarkable interpreter of his ideas. The performance was flawless; the three sopranos, of whom very little is said here, sang their solos, as before stated, beautifully. Would American singers learn to enunciate English correctly, the American literature would win over night over that of other nationals, especially in our country. Women singers, generally speaking, do not emphasize words as well as men. This was made most apparent on this occasion, not only among the soloists, but even among the choristers. With that criticism set down, it remains to add that the hope of this reviewer and that of many Chicagoans is that Hadley's Mirtill in Arcadia will remain in the regular repertory of the Apollo Club. It is a contribution that adds not only to the prestige of the

composer, but also to that of American music.

BARONESS TURK-ROHN'S OPERA ENSEMBLE SINGS

With her opera ensemble, Baroness Turk-Rohn presented the French and German musical portion of the program given at the Y. M. C. A. Auditorium last week, winning much success at the hands of a delighted audience. Under the Baroness' able leadership the opera ensemble sang most effectively scenes from Mignon and Lohengrin. Virginia Bach interpreted the part of Mignon, and Mr. Sgorcie that of Lothario in Mignon, and Sophie Paske sang Elsa, and Jack Donahue was the King in Lohengrin, all singing and acting their parts in such praiseworthy manner as to reflect the efficient training received at the hands of Baroness Turk-Rohn. A chorus made up of the Misses Cheske, O'Connor, Cavanaugh, Edmunds, Graziano, Gershon, Heindl, Lincoln, Miller, Nelson, Thorne and Wood, sang beautifully.

ELSE HARTMAN ARENDT'S PUPIL SINGS

Bessie E. Novotny, a mezzo soprano from the class of the well known Else Hartman Arendt, assisted in a recital at Sherwood Recital Hall on April 22, singing Fierce Now the Flames Glow from Il Trovatore, Fulfillment from Spross' Arabian Song Cycle and Curran's Life, in most creditable fashion.

ORCHESTRA'S CLOSING CONCERT AND GORDON'S FAREWELL

The program which brought the thirtieth season of the Chicago Symphony Orchestra to a close on April 25 and 26, and at the same time marked Jacques Gordon's farewell appearance as concertmaster included Mozart's Magic Flute Overture, Brahms first symphony, the andante movement from Mozart's Symphonie Concertante for Violin and Viola, Ravel's Bolero and Respighi's Pines of Rome. Conductor Stock and his men said farewell for the season most eloquently, and Jacques Gordon played the violin portion of the Mozart andante in such magnificent manner as to deepen the regret shared by all Chicagoans at his departure for the East.

WITHERSPOON STUDIO NOTES

Mabel Henderson, for several years a pupil of Herbert Witherspoon, has been engaged as contralto soloist for the choir of the Pilgrim Congregational Church in St. Louis.

Ruth Bastow, Marion Burgstedt and Matt Bloskey sang the Easter services in the First Swedish Baptist Church, Stanley Chapin, conductor.

Stanley Chapin and Marion Weir have been engaged for special music at the Capitol Theater.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Mamie Stillerman, artist pupil of Edward Collins gave a recital at Curtis Hall in the Fine Arts Building, under the management of Jessie B. Hall, May 1.

Esther Becker, contralto, pupil of Arch Bailey, has been soloist for each service during Holy Week at the Y. M. C. A. Miss Becker was also soloist for the Easter Sunrise Service at the Austin Presbyterian Church.

Ralph Richards, pianist, pupil of Rudolph Ganz, recently filled an extended engagement at the Oriental Theatre.

Florence Pass, pianist, pupil of Viola Cole-Audet, played at the Standard Theater on April 6. She will also give a recital at the Congress Hotel the first week in May.

Loma Worth, violinist, former student of Max Fischel and also of Leon Sametini, is appearing for the week beginning May 10 at the new Palace Theater.

Moissaye Boguslawski, artist member of the piano faculty will appear in concert at Dixon, Ill., Alton, Ill., and Warsaw, Wis., early in May.

Mme. Viola-Cole-Audet, also an artist member of the piano faculty, appeared in recitals in Notre Dame, Ind., on April 23; Grand Rapids, Mich., April 24 and in Chicago at the Playhouse on April 27.

Solon West, baritone, pupil of Graham Reed and Arthur Linblad, tenor, pupil of Arch Bailey, have been engaged as members of the Chicago Civic Light Opera Chorus.

Distinguished visitors at the college this past week included Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra, Mischa Levitski, internationally renowned pianist, and Coe Glad, leading contralto of the Chicago Civic Opera.

JEANNETTE COX.

New Sousa March Played at Gridiron Dinner

At its spring dinner on April 26, the Gridiron Club, of Washington, D. C., had President Hoover as a guest, and John Philip Sousa led the U. S. Marine Band (his former charge) in a performance of his latest march, The Royal Welch Fusiliers. The march commemorates an incident in the Boxer uprising in China thirty years ago, when the foreigners in Tientsin, among whom were Mr. and Mrs. Hoover, were beleaguered by the Boxers. They were rescued by American marines and the Royal Welch Fusiliers, a British regiment.

Geza and Norah de Kresz Well Received in Recitals

Mrs. De Kresz Translates Dohnanyi

Geza de Kresz and Norah Drewett de Kresz, violinist and pianist, recently gave three recitals at the Toronto Conservatory Concert Hall. The subject of the presentation was the ten sonatas for violin and piano by Beethoven.

The Toronto Evening Telegram, commenting on the work of Mr. and Mrs. de Kresz, stated: "You could call it the loveliest violin and pianoforte music imaginable. Not the least bit 'dry,' nor academic, nor 'talky-talky.' Just beautiful music—overflowing with 'tunes' of every sort and kind, haunting hymn-like tunes, stern and rugged marching songs, love lyrics, folk-dances—and done by these two gifted artists with a perfection of taste, technique and expressiveness. And the music is always 'two-in-one'—real violin music and real piano music, not a soaring fiddle and a vamping accompaniment, not a laborious 'top liner' for the fiddle and a roaring pianoforte solo."

In connection with her piano teaching, Mrs. de Kresz recently translated the preface to Ernst Von Dohnanyi's Essential Finger Exercises from the original Hungarian. In part the article states: "In music-schools piano tuition suffers mostly from far too much exercise material given for the purely technical development of the pupils, the many hours of daily practice spent on these not being in proportion to the results obtained. Musicality is hereby badly neglected and consequently shows many weak points. The fault lies on one side, that the pupils are not taught to practise properly, and on the other hand, that far too many studies and exercises are given from which only little value can be gained, while not enough time is left for the study of repertory pieces. A few show-pieces are usually repeated to excess, as they are needed for public production, whereby the teacher's reputation is generally more benefited than the pupil's progress. Correct sense of style can, however, only be fur-

thered by a sufficient knowledge of musical literature.

"Therefore, before all else the amount of studies (Etudes) must be reduced and this can be done without harm if they are replaced by such exercises which, in lesser time, bring forth the same benefits. Finger-exercises are preferable to studies (Etudes), if only for the reason that they can be practised from memory, and consequently the whole attention can be concentrated on the proper execution, which is most important.

"The preparatory degrees are not considered here. Beginning with the middle stages, a judicious choice of studies by Cramer and Bertini suffices; later, a selection from Clementi's 'Gradus' with the subservient exercises, is sufficient for obtaining a reliable technique. Everything else—even Czerny, is superfluous; it does not contain anything of essential importance which might not be acquired through finger-exercises, or by conscientious practising of appropriate passages of pieces. The Etudes by Chopin and Liszt belong of course to the category of concert-pieces, and play a role as important, for higher and highest stages, as Bach's Two and Three Voiced Inventions in connection with Bertini and Cramer, and the Well-tempered Clavier with Clementi.

"Thus, by diminishing the amount of studies (Etudes), time is won for repertory music, and this time can be utilized still better, if only some of the pieces (concert-pieces) are practised up to finishing stage; concerning the larger number of pieces, the teacher should be satisfied as long as they are played by the pupil in a clear and efficient manner.

"A wide knowledge of musical literature can only be acquired by sight-reading. I cannot sufficiently recommend pupils to start early with sight-reading: piano as well as chamber-music. I do not mean playing a piece once through, but to play it several times, so as to become well acquainted with it. It may be argued, that this must lead into superficial, untidy (sloppy), amateurish playing. The disadvantages of much sight-reading can be balanced by stricter demands put to the pupil, in regard to the performance of concert-pieces, and to the execution of studies and exercises, etc."

Sharnova Scores in Pittsburgh Recital

Sonia Sharnova, for two seasons leading contralto with the German Grand Opera Company, which recently concluded a most successful tour, gave a concert in Pittsburgh at the Hotel Schenley on April 22, which resulted in another ovation for her.

Mme. Sharnova is one of the few opera singers equally at home in concert. The affair was given in honor of Mrs. Raymond Kaufmann, president of the Pittsburgh section of the National Council of Jewish Women.

Said William R. Mitchel in the Press: "Whoever was responsible for bringing Sonia Sharnova here certainly had a whole sleeve full of aces. It really was one of the most delightful events of the season. Mme. Sharnova can sing, she can sing, she can sing! She is the owner of a rarely lovely voice, smooth as velvet, which she uses with the utmost finesse and discretion. Whether in the lilting Scarlatti, or the dramatic Donizetti aria she is equally at ease. Her vocal range is ample for all requirements, from the deepest contralto to the topmost tones essayed by the coloratura soprano, and one may readily believe she really could essay three octaves to the high C sharp. As to volume she made the rafters of the ballroom ring, especially in the upper reaches, while her mezzo tones were rich as those of a Stradivarius viola. One goes away from a recital such as that given yesterday with the feeling that all was well."

Miss Sharnova is under S. Hurok's exclusive management.

Raleigh Holds Membership Drive

During the three years of its existence, the Raleigh Civic Music Association, formed in collaboration with the Civic Concert Service, Inc., has proven a distinct success, and it is expected that the drive held this year from April 26 to May 3 will result in a considerable increase in membership. Under the plan of the civic music association, membership is extended to all citizens of Raleigh, but no tickets for the concerts are for sale. The association is self-supporting, and under the direction of its president, Cora Sessios Breece, is striving to attain musical and artistic advancement of the community; permanency of an artists' series, and a position of financial security. For next season Mrs. Breece is planning a series of high standard attractions.

The Charlotte Lund Opera Company Gives Le Coq D'Or

The Charlotte Lund Opera Company has gained a large and appreciative following in its first season and Mme. Lund's idea of developing intelligent future opera-goers seems well on its way. The fourth opera for the children, and the concluding one of the series, was Rimsky-Korsakoff's Le Coq d'Or, given at Town Hall on April 26. As usual, the auditorium was filled. Members of the vocal cast, dressed in Russian costume and seated at the side, were as follows: the Astrologer, Oliver Stewart; the Golden Cock, Mary Lane; King Dodon, H. Wellington-Smith; the Queen of Chemakha, Madge Cowden; Amelfa, Louise Bernhardt. All acquitted themselves in their respective roles admirably. The Pantomimists were: the Astrologer, Clara Godfrey; the Golden Cock, Norma Shelman; King Dodon, Aleta Doré; the Queen of Chemakha, Catherine Gallela; Amelfa, Ruth Dines. The ballet, trained by Aleta Doré, was excellent, and the two small children who mimed the Golden Cock and the Queen were particularly remarkable. Mme. Lund, as usual, told the story simply and happily, and promised a longer season next year, the first opera to be chosen by the children.

MARION KINGSBURY-CERATI

VOICE — STAGE TECHNIQUE — DICTION
Formerly of the Metropolitan Opera Company
N 61 Grove Street, New York Tel. Spring 8848

ARIEL GROSS PIANIST

904 Carnegie Hall, New York
For Lessons Telephone Circle 3311

Antonietta STABILE

DISEASE
OPERA IMPERSONATIONS
Met.: BERTHA ZORRE, 146 W. 89th St., New York
Tel.: Endicott 4580

T. RICHMOND

THE HOOSIER BARITONE
Address care of Wilson Lamb
S. Metropolitan Building Orange, N. J.

Z. BOUSON

COLORATURA SOPRANO
A Standard Booking Office, 17 E. 42d St., N. Y.

GEORGE CASTELLE VIRGINIA

Voice
Coach and Accompanist
Teacher of HILDA BUKES (Chicago Opera), ELAIS HURLBY (N. F. M. C., and Nat. Opera Club winner), ROBERT WIDENFELD (Caruso Foundation winner) and many other prize winners.
STUDIOS:—1911 EUTAW PLACE, BALTIMORE, MD.
Mr. Castelle is a member of the Peabody Conservatory faculty

OPPORTUNITIES

The Vanderbilt Studios

of New York
Mabel Doble-Scheele, Proprietor
13-15 East 38th Street

Resident, non-resident studios, with or without bath. Large, teaching studios with bath, \$70 up, also rooms without bath \$40 up.

Piano studios rented by the hour.
Telephones, Lexington 8998 and 10125

VANDERBILT STUDIOS INN
At 13 East 38th Street

Excellent food at moderate prices
Under Expert Japanese Management

METROPOLITAN OPERA HOUSE STUDIOS: Beautiful two room unfurnished housekeeping studio, hardwood flooring throughout, private bath; for lease by the year. Several small studios are also available part time by the day, half day or monthly. Can be arranged for by calling at 1425 Broadway, New York, inquire Mr. Black, Manager. Telephone Pennsylvania 2634.

BEAUTIFUL STUDIO—on Riverside Drive, near 79th Street, accessible to bus and Broadway subway and surface lines, for rent; either unfurnished or handsome studio furnishings may be bought. All improvements with double sound proof doors between studio proper (overlooking the river) and large sized waiting room. Also bath and good closet room. Two telephones. Present tenant leaving town. Address: "E. A. G." care of MUSICAL COURIER, 113 West 57th Street, New York.

STUDIOS FOR RENT—Soundproof, commodious and convenient studios are to be had at reasonable rentals by musicians, teachers and others. Do not fail to look at these studios before deciding where to locate. Sherman Square Studios, 160 West 73rd Street, New York, Trafalgar 6700. Representative always at the building.

MUSICIANS' ADVERTISING SERVICE. Highly specialized advertising for the music teacher, which aims to hold his present class, attract new business, increase his lesson fees and etc. Rates unbelievably low. Address: Musicians' Advertising Service Association, Suite 1502, 152 West 42nd Street, New York City. Oslaf Trygvasson, Director; Law MacMillan and David Kern, Representatives.

PIANOS FOR RENT

The famous MATHUSHEK, "Known for Tone," and other Small Uprights and Small Grands. Musicians, Teachers, Piano Students will find splendid instruments in our Rent Stock. Used Small Uprights, \$4 up; Used Small Grands, \$10 up. MATHUSHEK, 37 W. 37 St., New York.

MARGARET
RIEGELMANN
SOPRANO
Personal Representative:
BARNET GOLD
320 Manhattan Avenue
New York



JOSEFIN HARTMAN VOLLMER

COACH AND ACCOMPANIST
"The perfect accompanist."—Mrs. Schumann-Heink.
215 W. 75th St., N.Y.C. Phone: Trafalgar 2377

BEAUFORT-GODWIN

SCHOOL OF MUSIC
Announces OTTO LUENING, former Ed. Dir. Eastman
Opera School, intensive course, six weeks lecture-classes,
in Essential Subjects.
164 E. 61st St., N. Y. C. Tel. Regent 4138

TINA PAGGI

Address: care of MUSICAL COURIER, 113 W. 57th St., N. Y.

ANNA EARNSHAW

Mgt: Richard Copley, 10 East 43rd St., New York

ANNABEL MORRIS BUCHANAN

Composer of Songs
A MAY MADRIGAL (Carl Fischer)
TWO SONGS (Hinds, Hayden & Eldridge)
AN OLD SONG (Carl Fischer)

MAUDE MARION TRACY

SPECIALIST IN TONE PLACEMENT
Dorothy Cartier—Lyric Soprano—Artist-Pupil
Studio: 939 8th Ave., N. Y. Tel.: 1370 Columbus

VICTOR ANDOGA

Member of Faculty—Curia Institute of Music
STAGE INSTRUCTION—OPERATIC COACHING
Studio: 807 Madison Avenue, N. Y. Tel.: Rhineland 3499

ALEXANDER BERNE STUDIOS

ALEXANDER BERNE, Director
PIANO — ORGAN — HARMONY
28 E. Kinney St., Newark, N.J. Phone Market 4160

HUNTER

CONCERT BARITONE
TEACHER OF SINGING
810 Carnegie Hall, N. Y. C. Tel. Circle 0924

WINIFRED PLETTS

COLORATURA SOPRANO
80 West 82nd Street, New York City

ELIZABETH QUAILE

Teacher of Piano
Classes in Pedagogy and Interpretation
22 East 89th Street : : New York

ANN HAMILTON

Dramatic Soprano
Management: R. E. Johnston
1451 Broadway New York

ELLS GESLECK

Recitals COMPOSER-VIOLINIST Lectures
PEABODY CONSERVATORY OF MUSIC
BALTIMORE, MARYLAND

MME. BARBARA GROSSI

formerly Grand Opera and
Concert Singer
The natural method for the emission of the
voice. A specialist for the female voice.
Voice trial free
— LANGUAGES —
104 West 40th Street, New York
Apartment 23
Phone: LEXINGTON 6438
By appointment only

A VISIT TO SYDNEY RAYNER'S PARIS STUDIO

It was a little like plunging into a bit of Parisian Bohemia—with modern comforts—to visit the studio of Sydney Rayner, the American tenor who recently made his debut at the Opéra-Comique as Julien in Louise. I found it in Montparnasse, supplied with an elevator (which actually worked) to whisk one up to the top floor. And then modern Paris vanished behind doors, long corridors and a stretch of coping, provided with a parapet to prevent the careless invader from toppling off.

A sound of laughter indicated the studio, where a warm fire and good cheer were waiting. A piano, a screen to shut off the little kitchen, and the *sous pente*, above which were the more intimate living quarters, were the most obvious features in this cozy bohemia, besides the people, who included Mrs. Rayner and Victor Chesnais, the American tenor with whom Sydney Rayner worked at the beginning of his career and to whom he has now returned.

Mr. Rayner looks like an Italian, with his square jaw and dark skin. There is a look of doggedness in his entire make-up, for he is solidly built.

"I come from New Orleans," he explained after coffee and liqueurs had been distributed and everyone had selected the chair which best suited him. I must add that there are several antique pieces which drop apart when the wrong person sits on them. "My very first teacher out there was Ruth M. Harrison. Then I met Mr. Chesnais and worked with him for three years. My real operatic debut took place right there in 1924."

After this event, Mr. Rayner drifted away from home and the studies became more severe. In 1927 he made his European operatic debut in Rome, at the Teatro Adriano, in *La Vie de Bohème*. He also created the leading tenor role in Rome in *Madame de Châteaufort*, the Italian opera which won the Guarino prize for the year 1925.

"Then my wanderings started," Mr. Rayner continued. "I toured Italy, always singing in opera, then drifted into Switzerland where I sang *Rigoletto*, *Lucia di Lammermoor*, *La Traviata*, in fact the whole repertoire of fifteen operas."

"My next jump was to Germany. I made my debut in Berlin with the Berlin Symphony Orchestra."

But Mr. Rayner's eyes were turned towards the opera house on Unter den Linden. It was difficult, for it meant learning the scores in German. But the career of a singer means the constant overcoming of difficulties. So this one was overcome in its turn, and he made his debut in *Tosca* at the Staatsoper. The Berlin critics hailed the rising young tenor with enthusiasm. They predicted a brilliant future.

Recently Mr. Rayner made his bow before the Parisian public together with Mary McCormic in *Louise*. It was his debut in Paris. It was Miss McCormic's debut in *Louise*.

The two young Americans came out with flying colors. Mr. Rayner's next creation will be in *Habanera*, to be followed by *Werther* and then *Carmen*. A heavy program in a new language!

"I have a contract with the Opéra-Comique until July, then I go back home, where I have been engaged to sing with the San Francisco and Los Angeles Grand Opera Associations. I make my debut in *Salome* with Jeritza, then I sing *Tannhäuser*, also with her. You can imagine my excitement at the prospect. I'll be through by the middle of October and then I want to go back to my home town to give a concert. I will also sing in Jackson, Miss., which is close by and where I have many friends. And then it will be New York."

While Mr. Rayner was talking, there was a scratching on the windows.

"That's my neighbor," said Mr. Rayner, "the once famous American tenor, Ugo Angiari. He is now eighty-six years old."

The man who sang with Patti at the Paris Opera, fifty-eight years ago, came in, smartly clothed in heavy, greyish woollen pyjamas, holding aloft a bottle of Calvados, that strongest of drinks, and while some of us coughed and sputtered over each tiny sip of the burning liquid, he remarked, gulping down two small glasses, one after the other: "I don't drink much of it. Why, it takes me about ten days to finish this quart."

It was strange to hear him speak of de Reszke in the days when he was still a baritone, singing *Mephistopheles* to Angiari's Faust. Sydney Rayner's eyes became fixed on the colorless old face with its brilliant blue eyes, the tenor of yesterday speaking of his conquests, his old loves, to the tenor of tomorrow, before whom the field of experience stretches wide and limitless. He stood in our midst, holding the bottle and talking, and it was only when he announced his intention of going to bed that we also followed him out, onto the narrow ledge with its parapet, a cold midnight wind whistling around us and the eternal lights of Paris at our feet.

N. DE B.

A New Song Folio by Charles Sanford Skilton

A Song Folio of twelve songs for women's chorus in three parts, words by Charles O. Roos, has been composed by Charles Sanford Skilton of the University of Kansas, and accepted for publication by the Carl Fischer Music Company of New York. The songs will be issued separately in octavo form with cover design by Helen M. Skilton, daughter of the composer, an artist in Chicago. The titles are *Ghost Pipes*, *South Wind*, *Hollow Oak*, *Chickadee*, *Red Bird*, *Crane*, *Night Hawk*, *Birch*, *Pussy Willow*, *Cat Tails*, *Maple Sugar*, *Forest Trail*. The accompaniments are piquant and sometimes call for the use of an Indian drum.



SYDNEY RAYNER,
young American tenor, who is making a successful European career.

YEATMAN GRIFFITH

Voice

TEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studios, 52 W. 70th St., New York City Tel. Endicott 8144

DOROTHY GORDON

YOUNG PEOPLE'S CONCERT HOUR
Management: Richard Copley, 10 E. 43rd St., New York

DORA ROSE

SOPRANO
245 W. 74th St., New York Tel. Endicott 3973

ALLAN JONES

TENOR
Management: Haesael and Jones
Steinway Hall, New York

DIANA KASNER

ACCOMPANIST AND COACH
ASSISTANT TO WM. THORNER
Studio: 470 West End Ave., N. Y. Tel. Trafalgar 8154

ENRICA CLAY DILLON

STUDIO of ACTING
Coaching for Professional Singers—
Opera and Light Opera
By Appointment: 15 West 67th St., New York City
Phones: Busquehanna 1678—Trafalgar 1162

ZERFFI

TEACHER OF SINGING
STUDIO:
Voice Production 326A W. 77th St.
without Interference New York
Telephone: Trafalgar 4385

ELSA LEHMAN

INTERPRETER OF CHARACTERISTIC SONGS OF THE NORTH
Miss Lehman's work is especially adapted for
Clubs and Social Functions
EMILIE BARTER Exclusive Management
Steinway Hall, New York City Circle 6888

For six years coach to
Giovanni Martinelli
Teacher of
Della Samoiloff
From June 1st to
Aug. 1st
c/o Banca Commerciale Italiana, Milano
703 Steinway Hall
Circle 5161

EDWIN FRANKO GOLDMAN

CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 202 Riverside Drive, New York

J. Fred WOLLE

CONCERT ORGANIST
Bethlehem - - - - - Pennsylvania

LOUIS BACHNER VOICE

World renowned artists who have
studied with Bachner include
SIGRID ONÉGIN
HEINRICH SCHLUSNUS
KARIN BRANZELL
Berlin, Germany
Pariserstr. 39. W. 15

PIETRO YON

WORLD FAMOUS
ORGANIST
Recitals—
Master Classes—
Private Lessons
Address Secretary
852 Carnegie Hall, New York

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

Some of the Weaknesses in Present Day Piano Merchandising— New Prospects and How to Get Them—Destructive Advertising Tendencies—The Musician as an Aid in Selling—Utilizing the Radio—Rebuilding for Future Prosperity

We hear little regarding prospects in these days of lament about the piano. In the old days this was one of the fundamentals in piano selling. Each salesman endeavored, through personal contact, to gain information regarding prospective buyers. There was no dependence then placed upon what we termed "store prospects." Little was expected in the way of "drop in" customers. The piano store was regarded as a sort of clearing house for the salesmen. Generally, one floor salesman could take care of the outside work, which meant that if the salesman found a prospect and made an engagement for the prospective purchaser to visit the store at a given time, the up-to-date dealer did not permit the salesman to loaf around the warerooms waiting for the promised visit. The percentage of promises kept was so small that much time was wasted in that direction.

During the days of the "special sales" conducted by what were known as "special sale artists," that method of handling the business of a piano house was practically done away with. Prospects were gathered galore through the "puzzle scheme." The issuing of coupons under various pretexts furnished thousands of names, but soon it was discovered that those names were of little value in selling. The main idea was to get people into the store. Thousands of pianos were sold in that way, but generally the paper accumulated through sales of that description did not measure up as they should.

Instalment paper began to show a great past-due percentage, much beyond the safety mark. There were dealers and manufacturers who utilized those methods who soon found themselves in trouble by the accumulating of paper that lost value through repossessions and uncollectible accounts. There were several bad failures through those methods.

The Start of the "Bargain Sales"

Then began the bargain offerings in the newspapers. Salesmen did not hunt for their own prospects. They relied upon those "fake" promises, or catches, that brought into the warerooms people who soon found that bargain offerings were not what they seemed to be. In fact, the methods pursued through the special sale system were debased, and the special sales and the work of the special sales artist soon departed, for the special sale artists were the only ones who got any real cash out of those splurgers that made a lot of sales for the time being and then left a vacancy of sales through the eating up of prospects that should have been carried along to make an even distribution that spelled profits.

One house made a great success of the special sale method, but conducted those methods along lines that were based on safe selling. When the bastard methods were presented through the special sale artists, that one house retired from the method of selling and adopted other methods that were successful. To the ordinary dealer, however, there never seemed to be a faith in the piano that permitted of the carrying on along lines of safety, honesty and the cultivating of a clientele based upon what we might term music.

Music and the Musicians

The word music to the piano dealer should be the biggest and most eloquent of any issue that can be utilized to build to a good piano business. It is that word that has caused the appeals to the dealers to cultivate musicians. We find that there are few dealers though, under present strenuous conditions, who seemingly realize that to build to a piano business of steady profit making is dependent upon musicians.

In the early days musicians were cultivated and cared for. Their patronage, or good favor, was

sought. The fact that the testimonials that the great musicians have created name values that live today, based on the work of long ago, is evidence that today the favor of the musicians is of as much value as in the days gone by when small piano stores with an overhead within the earning ability of the piano itself laid the foundation for great names, not only for the manufacturers but for the dealers.

Sales Tactics of Today

At the present time there seems to be little effort on the part of dealers to scale down their overhead or to get away from the idea that all piano sales are made on the floors of the warerooms. Bargain offerings are doing much to create in the minds of the people the idea that pianos are to be bought cheap. It is no unusual thing to find advertisements in the newspapers of this country offering player pianos, especially in the effort to dispose of "dead stock," at prices far below the even figure.

As this is being written there is before the eyes of the writer an advertisement offering twenty-five "good" player pianos for \$38 per unit. In the face of that, and that method being carried on throughout the country, there are those who are talking about advancing prices on pianos. It would seem that the work of associations, or those who contemplate the advancing of prices, would be directed toward the obliteration of bargain offerings, and advocating the getting back to the old method of prospect hunting and the keeping of prospect files up to date.

Many a bonfire could be built by dealers throughout this country if they were but to take out of their prospect files dead prospects that salesmen shudder to have handed them. In fact, if every dealer would at this time burn up every prospect that is filed and start over with the announcement to the salesmen that they must get their own prospects, there would be an entirely different aspect as to piano selling. The salesman who depends upon himself to get his own prospects will invent various methods that apply to his own ways of selling. The salesman who makes known his business by attending concerts, even though he does not find a prospect by attending any particular concert, will soon become known as one who respects music, and, therefore, he must know pianos.

Price Selling and Name Value

Too much stress is being put upon the questions of price and time of paying. The time question is one that is being cultivated in a downward direction through the methods employed by those who have gone into instalment selling. The automobile dealers, it soon will be found, will begin stretching the time limit. The old days of the cheap piano is over. We find little of that. It is the over-plus, or dead stock that is found in the inventories of the average dealer that is being offered at cut prices.

It will be recalled that during the days of the special sales certain makes of pianos of name value would be added as being offered in special sales; but when the customer entered the warerooms, allured by those fevered announcements, the old name values would be found to be absolutely worthless. The same thing applies to the advertisements that are now being used as "baits." The salesman does not waste much time in efforts to obtain sales, if the customer demands that the pianos advertised be shown.

When the dealer takes up the old-fashioned method of conducting his business along safe lines, utilizing music as a basis, advertising the name value pianos that he has utilized as a leader, as the attraction, and really attempts to sell those leaders when

customers appear, then does he get on a safe ground. Musicians have much to do with that, and by musicians is meant the people who go to concerts. We now can add to that, people who listen to the good music in their homes broadcast through the radios. There are thousands and thousands more people musically inclined than ever existed before the advent of the radio. It is useless to talk the cheap piano to people who have become what might be termed "music addicts."

Radio Music—Good and Bad

The work of the radio is underestimated by the average piano man. It is doing a great and wonderful work in teaching to the people a familiarity with good music. We soon will find, it is the belief of this writer, that the jazz and the fox-trots and music such as supplied by the broadcasters from hotels throughout the country will find a resistant audience, in that people are becoming tired of the cannibal dum-dum iterated and reiterated in all of that hotel music, so called, and there will be a return to the old melodies and the writing of melodies by those who are today furnishing the tin pan alley trash that is such a nuisance and has such a deleterious effect upon the nervous systems of those in the homes.

One can say you can't stop this, that one does not desire to hunt around for the good things, and yet the mainstay of the radio today is the good music that comes over it. All one has to do is to study that in his own home, and though he be tone-deaf at the beginning, soon will he begin to want to talk back to the radio, and does it my shutting off the din, the noise and the irritating dum-dum that originated on the drums of the uncivilized. Musicians probably feel an antagonism to these conditions, but let them remember that it is only a question of time when the present so-called dance music will find its way to the dark recesses of the hereafter, and good music will predominate as the broadcasters learn that the other does not attract.

As to Piano Prospects

Going back to prospect gathering, if each individual salesman will carry his own little book in his vest pocket, wherein he jots down the names of people that he finds are possible buyers, then will begin that selling outside the warerooms that was such a feature of business in days gone by.

It is useless to talk about "drop in" trade. People do not go out to hunt for a piano. They never did. One must go to them in their homes. Salesmen have an aid now that is almost equal to the musicians' word as to a piano when prospect getting depended upon those men who had to sell pianos. There has been brought into the piano trade a class of salesmen who know nothing about music, nothing about pianos, but their gift of gab enables them to talk prices and say nasty things about competitors and the pianos that the competitors are endeavoring to sell along the same lines as themselves.

Musicians can act as mediums between the salesmen and the customers, and if salesmen have the good will and respect of the musicians, then can they make progress along lines that will build up for them steady incomes. The best salesman in this country known to the writer, one who has been successful for many, many years, has a list of every person he ever sold a piano to. When things get dull with him and his friends seemingly forget that he is in business, he gathers his old sales books before him, looks over them, picks out here and there a name, calls them up on the telephone and asks about the piano he sold them years before, or two or three years before. In this way he gathers prospects that enables him to keep up a record that only one other salesman has been able to approach, but never to surpass.

It has taken years for that man to build to his present efficiency as a salesman. He is not working as hard as he used to because he does not have to, yet he goes over his sales and sits at his desk and calls up this and that old customer, gathers a good prospect here and there and without having to go away from the desk he makes sales, and could, if

Piano and Musical Instrument Section

he had the physical strength, carry on as he did in the past.

"Prospect Replacement"

This is illustrative of what the dealers should do. We often hear a piano salesman say that a man who sells shoes and makes a friend of the one he sells the first pair to, can look upon that individual as a continuous buyer. The piano salesman, however, contends that once a piano is sold that is the last piano he can expect to sell to that man, but he never seems to realize what the man to whom he has sold the piano, if he has been treated fair and square, can do for him through giving information as to prospective buyers. Here is where the musicians come in so forcibly.

The people know little about pianos, notwithstanding the great amount of advertising that has been done. Let a dealer pick up the papers of a city away from his own and compare the advertising of the piano in a foreign city with that of his own city. He will find that the same methods are being pursued of special bargain offerings, that he knows and the people now know are but "baits," and are, in fact, dishonest.

Why this clinging to bargain offerings and caring nothing for the advertising of prices that are hard to maintain? There are so few manufacturers now that it is easy for those manufacturers to maintain retail prices, even though they do no retailing outside of their own localities. Just why this inclination on the part of piano dealers to maintain an attitude that is against the piano, when they should, by all good business reasoning, maintain price values, and not teach the public through their fake advertising that pianos are cheap, when they are not. We in the piano trade all know what it costs to build a piano now. At least every dealer should realize the troubles of the manufacturers, but they do not seem to feel that the manufacturers and the dealers should work together and that the manufacturers and the dealers could cultivate the musicians.

The successful houses that are alive today in the retail field are those that have had for years the old line makes as leaders and the difficulties that were presented in that direction, through the combining of three of the old line makes into one house in each locality, has created a difficulty that will take time to eradicate. It is to be hoped that the reorganization of The American Piano Co. will be carried out along the lines of the old organization that was superseded, and endeavored to follow automobile methods in the selling of pianos. If this comes about, the difficulties that surround the dealers at the present time will be eliminated and the reduction in the number of dealers throughout the country to meet the reduced production will steady the piano. With the attitude of the dealers and his salesmen changing and meeting the musicians in cooperation in the selling, the piano business will become what it has always been said to be—the finest business in the world.

WILLIAM GEPPERT.

Credit and Failures

One of the interesting new books on business conduct, *How to Correct Credit Abuses*, by Morris Marks, has much material of interest to piano dealers. While the book is primarily addressed to general business lines especially the department store, there is much that applies to the piano business. After all selling on the instalment plan is much like the credit transactions of the dry goods establishment, although in the case of the piano there is an infinitely better security back of the loan. However, no piano house can profitably go along with a succession of repossessions, so that credit considerations assume a position of paramount importance in all sales negotiations. ¶ The subject of customer credit, whether through instalment buying or otherwise, is intimately connected with the matter of failures, since one is almost a direct cause of the other in some cases. Mr. Marks says in this connection: "When one has sold on credit, one's whole benefit from the transaction depends upon the buyer's commercial well being. One must, therefore, be interested in him, like it or no. So it is that any one who is in any way connected with the credit system—which means any one interested in any capacity in business of any kind—can not but be concerned with business failures generally." ¶ The vast majority of bankruptcies, Mr. Marks points out, are traceable directly to factors which were present in the individuals themselves or in their ways of conducting

business. "Lack of capital and incompetence," he says, "may be classed as causes of honest failure." Dishonest failure, or deliberate fraud through bankruptcies, naturally fall into a wide and varied category. Here, however, are some things which might cause a good deal of thought to piano men—and lead them to make the closest analysis of themselves, their methods of doing business, their financial structure, and the credit stability of their instalment sales. Incidentally, the current survey on retail credit conditions being conducted by the United States Department of Congress should provide some illuminating data on this subject.

Theodore Ehrlich Visits America

Theodore Ehrlich, director of the Steinway & Sons factory organization in Germany, is paying a flying visit to the New York executive offices. Mr. Ehrlich left Hamburg on April 16, being accompanied on the first stage of his journey by William R. Steinway, European general manager of the Steinway interests, as far as London. He arrived in New York in time to attend a luncheon given



WILLIAM R. STEINWAY AND
THEODORE EHRLICH.

in his honor in New York on April 22. He brought with him many interesting thoughts about the piano business both here and abroad. ¶ First and foremost, he brings news of definite progress of the movement initiated abroad by William R. Steinway, for the elimination of destructive competitive practices among the leading German piano manufacturers. When Mr. Steinway's ideal and his practical plan for the accomplishment of that ideal were announced to the trade in America some months ago through the medium of the *MUSICAL COURIER*, it caused a veritable sensation here. Yet in the short time that has elapsed since then much progress has been made. One thing concerns the vast expense entailed in artist recital support, an expense which is becoming steadily harder to meet due to handicaps the piano trade in Europe is now suffering. A practical working arrangement has been formulated that covers certain details where competitive practices clashed. This is only one indication of the rapprochement among German piano manufacturers which is steadily making for progress and better conditions within the trade. It is a great work that is being accomplished, and full credit must be given to William R. Steinway as the originator of the idea and the hardest worker for its accomplishment. ¶ Mr. Ehrlich has a broad view of piano conditions, as is perhaps inevitable in view of the widespread export activities of Hamburg organization. There are fifty-four countries on the list, and they cover literally every section of the world. At the executive offices in Hamburg there is daily correspondence

carried on in German, English, French, Italian and Portuguese, carrying on business with concerns located in Argentina, Australia, Belgium, Brazil, Bulgaria, Canada, Ceylon, Chile, China, Cuba, Denmark, Egypt, Esthonia, Finland, France, Germany, Greece, Guatemala, Holland, Hungary, Dutch East Indies, India, Irish Free State, Iceland, Italy, Japan, Jugoslavia, Korea, Latvia, Lithuania, Luxemburg, Malay Peninsula, Malta, Manchuria, Mexico, New Zealand, Norway, Austria, Palestine, Peru, Philippine Islands, Portugal, Poland, Roumania, San Domingo, Sweden, Switzerland, Straits Settlements, Spain, South Africa, Syria, Czechoslovakia, Turkey and Uruguay.

¶ When asked how this far reaching export business has been built up Mr. Ehrlich had a very simple answer. "The secret of successful exporting is simply to give to the customer the type and style instrument he wants. Trying to 'educate' the taste of the export purchaser is a waste of time and money. The customer whether in New Zealand, Brazil or Australia knows exactly what he wants. It is the same old type of instrument. Usually it is the large size upright, decorated with filigree work, the old type which has been largely discarded by American manufacturers." ¶ "The factory end of this demand," he continued, "represents a tremendous problem. Our pianos must be constructed to meet every conceivable climatic condition. Pianos going to tropical countries must be specially treated, felt and strings as well as wood work, to resist hot temperatures, heavy moisture, and destructive vermin of many sorts. Pianos for such countries as Norway and Iceland present quite a different problem." ¶ "Selling pianos in Europe," continued Mr. Ehrlich, "is quite another thing from selling pianos in America. The ordinary sales presentation of the American piano salesman would be worse than useless abroad. For example, the average European is entirely unaffected by the argument 'what other people are buying.' In fact that is an argument against, rather than for, the instrument. He is conservative in his tastes. He clings persistently to the highly polished case. There is no way, apparently, of bringing him to see the merit of the dull finished piano, now almost the standard in this country. This is an added expense for the German manufacturer as against the American manufacturer, for high-light, mirror-like finishing certainly requires time and money. In addition to this costs of manufacturing have risen because of the activities of the labor unions, which up to only a few weeks ago controlled the government. The payroll in the Hamburg factory has risen 25 per cent. since 1926, which is a sufficient indication of this. These things, combined with the difficulty of standardizing factory operations due to the number of models we are compelled to produce for the export trade, and the huge capital tied up in factory inventories of supplies and unfinished stock, means heavy manufacturing costs. Then there is the matter of TONE. Tone can not be built into a piano on the conveyor system, or the Ford progressive assembly method."

National Promotion

The matter of news articles attacking the piano and the piano industry, as told in the last issue of the *MUSICAL COURIER*, is one that deserves some attention. As was pointed out at that time, there is little or nothing being done either to counteract the effect of such articles, or what is more important, preventing their appearance in the first place. Protests after the publication of such "news" items, does a certain amount of good, but not nearly enough to overcome the bad influence of the articles themselves. More direct action is needed. Furthermore this action must be one of the entire trade rather than individuals acting in isolated instances. ¶ Now here is a definite suggestion. Why not take the money which is now being devoted to a "national campaign" under the direction of an outside advertising agency and use it for that purpose. Certainly there has been nothing accomplished during the three or more years that this national campaign fund has been effective. It has represented largely a waste of money. Furthermore, the disposition of this money should be placed in the hands of practical piano men, not advertising "experts" who are bogged down in formulas and statistical tables. ¶ This money could be very well expended on direct promotion—not necessarily advertising but publicity with a definite news appeal. For example, it is not sufficient merely to state "the piano is an instrument of culture." That sentence has the germ of a good idea, but is inadequately expressed. Far better is to give concrete examples of what the piano can do in the home, not generally, but in a particular home. In hundreds of thousands of homes in the United

Piano and Musical Instrument Section

States today, the piano is still regarded with respect. It has a place of honor; it is used; it is made the center of social evenings; it is intimately connected with hours of pleasure and relaxation. The facts can be obtained. There are a thousand stories with genuine human interest appeal just waiting for some shrewd investigator to pick up and transform into a moving appeal for the piano. And this based on fact, not the idealism of what might come to pass. This may seem to smack of the patent medicine testimonials but a higher type of appeal than that certainly could be worked out. ¶ A few years ago the piano industry saw fit to pay out money for a slogan contest, resulting in a mouth-filling assortment of words, which however laudable its expressed and implied content, nevertheless is hard to remember, and therefore as an industrial slogan is of little value. ¶ There are so many things to be done it is perhaps difficult to know where to start to try to improve matters. One thing that suggests itself immediately is an essay contest, among children of school age, or even among adults, on What the Piano Means in My Life, or some similar subject. This is perhaps encroaching on the province of Mr. Tremaine and the National Bureau for the Advancement of Music, but after all, that body highly organized as it is, is doing a big work in other directions. ¶ In short, the time has come when something must be done. There is no subject more fitting for open discussion at the coming national conventions. The one danger is that should such discussion take place, a resolution might be passed, and with the passing of a resolution everyone seems to feel that something at least has been done, and so forget to do anything else about it. But here's a thought. Let's get together and talk it over. That is a start in the right direction.

Modernism in Foreign Pianos

Modernistic designs and color schemes in pianos is receiving considerable attention abroad according to indications in models shown at recent foreign industrial fairs. Silver grays, dainty pinks, "baby" blues and other "boudoir" combinations are quite in the limelight, to say nothing of wild modernistic color schemes. Hard, angular lines are also shown in design, fitting in with the new trend of furniture design. One rather spectacular model was fitted out with a frosted glass panel, behind which shone bright lights, lighting up the keyboard and the hands of the pianist. Movie "fans" will probably see more of this later. Other innovations were new style shaded lighting devices for music racks. ¶ All this is of interest primarily because it shows that foreign piano manufacturers are trying to produce something new and striking to attract the general public. Europeans, generally speaking, are supposed to be far more conservative than Americans, and if foreign manufacturers are trying to displace age-old notions of design with such ultra-conservatives—the conclusion is fairly obvious. Nevertheless it should strike home to manufacturers in this country. Such ventures as the Hardman Modernique group have a great publicity value, whether the instruments themselves enjoy a large sale or not. Anything that will serve to focus public attention on the piano, even though it be transitory in nature, has a definite propaganda value.

The G. M. Radio Chain

The plan of General Motors, announced some time ago, of establishing a retail radio chain is now to become an actuality according to a recent announcement of John E. Grimm, Jr., vice-president and director of sales. This plan, it is understood, is not only to include radio for installation on automobiles, but also sets for general home use. The most important part of the scheme, however, is something that has not heretofore been tried in radio distribution—exclusive dealership with protected territories. Other unique features include: distribution direct from factory to dealer through the medium of twenty-five zone offices; sectional service stations; uniform accounting systems; elimination of heavy dealer inventory by company warehouses at strategic points; national and local advertising entirely at the company's expense, each individual dealer receiving a pro rata share based on gross business; and financing through the General Motors own division. ¶ Leaving aside the debatable question as to the advisability of radios being sold in automobile warehouses, this plan brings into the limelight some of the

outstanding weaknesses in the present radio distribution system. So far as is known, this will be the first intelligent attempt to give the dealer some margin of protection both in the matter of competing dealers handling the same makes, and in evolving a satisfactory service system which will not eat up the margin of profit. From these two angles especially the progress of this effort will be watched with considerable interest.

New Wurlitzer Upright

The Rudolph Wurlitzer Manufacturing Company has just produced a new art upright that presents a considerable variation from the conventional upright design. In keeping with modern tendencies this fine little piano is only three feet eight inches high and four feet six inches long. It has many other individual characteristics that make it one of the most attractive and convenient models to be produced for



NEW WURLITZER ART 8 UPRIGHT

some time. ¶ In making the announcement of this new instrument to its dealers, the Wurlitzer Company stated in part: "Dealers today are demanding more frequent changes in case designs of pianos. While they are reconciled to the fact that very little material change can be made in the piano itself, that change in case designs will often assist in larger sales distribution. It has always been our policy to try to give the Wurlitzer dealers case designs that would sell—designs that are attractive and have an immediate command to the eye. This new Art 8 model we believe to be one of the best and most unusual designs ever created in an upright piano. The walnut veneering is of fancy figure and is five-ply, matched and buttled. It is our aim in creating this model to give the Wurlitzer dealers something unusual in piano case design. The design is quite a departure from the straight cut lines and we feel that by the enthusiasm with which it has been accepted by Wurlitzer dealers who have had an opportunity of seeing this instrument in construction at the factory, it will meet with immediate acceptance. The instrument throughout possesses real Wurlitzer characteristics and the price is in keeping with the policy of giving the best value for the money."

The Resale Price Maintenance Bill

It appears that some action will be taken on the Capper-Kelly Fair Trade Bill during the present session of Congress. This measure, which has been the subject of more unofficial debate than almost any other legislative matter engaging the attention of our national law-makers, has repeatedly been torn apart and amended. It seems finally to have reached a definite form suitable for real consideration. The bill is now in the hands of the Interstate and Foreign Commerce Committee, which is expected to give a favorable report. The next step is the open debate on the floor of the House, with Senate action following. ¶ The essence of this bill, as expressed in a recent editorial in the Journal of Commerce, "is to permit the producer of trade-marked goods to enter into agreements that make it obligatory for the other party to the contract to maintain the resale prices stipulated in the contract. This would not, however, permit groups of producers or distributors to agree among themselves to fix prices, such proceedings remaining illegal under the anti-trust laws. At present, however, the individual seller who desires to protect his trade-marked goods against price cutting can not enter into agreements to that end, since the Supreme Court has repeatedly decided that contracts

which attempt to fix in advance the price that the consumer must pay, amount to an illegal restraint of trade under the Sherman Act. Consequently many manufacturers who have spent large sums establishing a demand for their goods have suffered from the price cutting tactics of distributors who have sold such products sometimes at less than cost, in order to attract trade." ¶ Incidentally it is interesting to know that debate over the legality of price fixing is equally a moot question in England at the present time. British manufacturers for some time back have been making "conditional sales" to retailers, stipulating that retail prices be maintained at a fixed minimum. This is not apparently in conflict with existing laws. However, the practise has spread to such an extent that the British government has appointed a committee to investigate the practise and to determine, as far as possible, where or not this is desirable in the interests of the community or whether it should be controlled by some alteration in the present law. Apparently price-cutting vs. price maintenance is an international issue.

New Music Firm

The Red Star Music Company, Inc., first firm to be organized by motion picture producers and distributors for the exploitation, publication and sale of the song hits through its membership, was officially opened on April 24 by Winfield R. Sheehan, vice-president and general manager of the Fox Film Corporation.

PERKINS Proved Products

are

VEGETABLE GLUES

for

PLYWOOD CONSTRUCTION

including

CORE JOINT WORK

PERKINS GLUE COMPANY

Factory & General Office:
Lansdale, Pennsylvania

Sales Office:
South Bend, Indiana

Where to Buy

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

WHITNEY, BAXTER D. & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

BEHLEN, H. & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

More About Radio Conditions as They Affect the Piano Dealers' Profits—Some Sound Advice for Business Conduct During 1930—A Fresh Start Needed

The Rambler was more than interested in a recent statement in an address of James G. Lewis of the Scripps-Howard newspapers' advertising staff, who decried the big gap between production and selling, and further stated that business men should concentrate on profit and forget about volume in 1930.

There is much in what Mr. Lewis said, and it is being confirmed by the efforts that are made at this time to unload the over-production of radios, which is laid to 1929 without any regard paid to over-production so far in 1930.

If the advertising of the dealers throughout the country is to be accepted as truthful, there is not that overplus turned into 1930 from 1929 that we have been led to believe existed. If the dealers were unloading the surplus inventories of 1929 there would be some excuse for the methods that now are being employed to force radio sales. If the advertising is true, that the cut in prices is as of 1930 productions, and this is stated plainly in the advertising, then there are misleading statements made that tend to take advantage of the innocent purchasers.

In the April 19 issue of the MUSICAL COURIER, The Rambler presented some rather sensational reproductions of advertising that had appeared in some of the daily papers of this country. It will be recalled that certain styles of a well known make of radio was offered for \$89.50, with the statement that the price "originally" was \$197.50, making a cut of \$108. With this proposition in the advertising referred to, reproduced by The Rambler, it was stated that one model "includes a \$50 trade-in allowance on your old radio."

Overproduction Troubles

That situation was commented on by The Rambler, who stated that it was evident that the radio manufacturers had been making enormous profits if the radios were sold at the so-called "original prices," and it also was stated that the manufacturers, seemingly, had been the profit-takers in those sales of peak production, and the query made as to how much had the dealers made, with the statement further that the dealers have not made any money, even at those "original" prices.

It does seem as though the radio manufacturers were floundering around in the effort to unload the over-production of 1929, and along with this selling productions of 1930. If there is yet remaining a surplus of the 1929 production and the production for 1930 still being carried on, there is in hand and unsold at this present time, in the estimation of The Rambler, more radios than will be absorbed by the public for the rest of this year of 1930.

This is brought to mind through advertising that is being issued in the newspapers of this country the week before the MUSICAL COURIER in which this article will appear will be issued. The radio manufacturer that permitted the distributors and dealers to make the cuts in prices of radios of \$108 now makes the startling offer of a \$76 allowance on old radios.

Let one stop and compare this "allowance" proposition with the advertisements of the first week in April of one style of that particular make of radio for \$89.50, showing a mark down of \$108, and then ask this question, "What will the dealer say to the prospective customer who has been attracted by the offer of \$76 allowance on an old radio of that make?"

In the same paper that the advertisement appeared in, and along-side of it, was the advertisement of an old piano house with the statement in big display type, "You can dispose of that old radio, phonograph or piano, no matter how old or in what condition" and \$76 will be allowed on the purchase of a radio of the manufacturer making the offer of the \$76 allowance, but designating their own instrument in the proposition. Now what will the answer be?

Discount—With a Vengeance

If a prospective purchaser walks into any radio dealer's store, or the piano dealer's that offers the \$76 allowance,

and asks for one of the radios that were advertised the first week in this month of April, 1930, for \$89.50, which they claim was originally \$197.50, a direct cut in price of \$108, the Rambler can not see how the prospective purchaser can be turned down, if he has an old radio that he originally paid probably \$75 for, offers it in trade for \$76 and demands the radio for \$89.50.

It must be remembered that it is distinctly stated in the advertisement of the dealer in question that any old radio, phonograph or piano, no matter how old or what condition, will be accepted in trade for \$76. We all know there are radios being offered in the sales of second-hand stores, or propositions made by radio dealers, to sell old radios from anywhere from \$10, \$15 or \$25, or even less than the first figure mentioned. If the radio dealer accepts the proposition of a prospective purchaser and trades in an old radio that is not worth anything and gives the \$89.50 radio, he will receive for that radio just \$13.50, and if they do not pay in cash and buy on the instalment plan, the difference would be just \$13.50, which might be extended over fifteen weeks, if they promise to pay \$1 a week, because instalments of that kind are not paid promptly.

What Can Be Done?

It does look as though it would be better for the radio manufacturers who are so overstocked that they make allowance propositions of this kind to the people, to burn the surplus production of 1929 and start over again. The cuts in prices do not certainly lead up to any inclinations to believe that there will be any money made by manufacturers, if this method of distribution is kept up. The radio as a musical instrument will have a certain steady demand, but those who, seemingly are doing the distribution for the great radio plants are like unto a small boy with a long stick that he can hardly lift trying to scatter a haystack over a ten acre field. It is a waste of effort and which is an unanswerable estimation of the public mind to assume that any such proposition as the \$76 allowance for any old radio will meet with favor, or anything but distrust.

The arguments that are used in the advertisements utilized, of course, to attract customers, are that the radios of today are far better than those of 1929 or previous issues in production. It is a question, if the new radios are so superior to the old, why is it necessary to make propositions that are losing or profit making, and make the public believe they will get full value for what they are buying?

Quality Differences

The radio has a difficult problem to solve in its own work. There are bad radios and there are good radios. There are bad radios that give a good return where there is no interference whatever, while there are good radios that go into territories that are dead spots and will not function as well as the poor radio in a good spot. There is no certainty as to the reception in radios when you buy them. A radio may be placed in a home where physical difficulties prevent the radio from doing the work that it can do.

There does not seem to be any careful consideration on the part of manufacturers as to the descriptions that are broadcast regarding this or that make of radio any more than there was during the old days as to the difference as to pianos. We all know what the piano manufacturers and dealers have done and are doing today, as to the misrepresentations along the plea of "just as good."

If the radio manufacturers believe that they are creating an absorption of overproduction through such methods, they should look forward a little and attempt to realize what and how they are going to bring the prices back to what is now being advertised as the selling prices during the peak years? It would be better if the radio manufacturers that are carrying inventories far beyond their capitalized ability, to shut down their factories and sell what they have in hand. Let them all be honest in their statements, in their publicity. Let them not try to evade the facts that those who have studied the radio as a musical instrument and as a home necessity, to trade in a radio that gives them satisfaction, or a reception that is satisfactory, in the hope that what they are receiving through the old radio will be improved by trading it in for a new one.

Old and New

If there be such a great difference as between the old and the new, then why make a proposition that in figures comes down to the purchasing of a radio for \$13.50 or thereabouts? When we realize what part the tubes take as to the radio, then would it seem that there is a doubt existing in the minds of many that the claims that are being made for this or that radio could command and receive prices that are within profit making on the part of those who do the real distribution, viz; the dealers.

Mr. Lewis when he stated that there was a big gap between production and selling, and that it would be well to concentrate on profits and forget about volume in 1930, offered a suggestion of the greatest value to those radio

manufacturers who have believed in production, and now are reaping the effects of that over-production, yet, seemingly, are as crazy about production as they ever were, and have given less brain power to distribution, and through that have lost instead of gained in profits.

The Rambler does not wish to pose as a pessimist as to the radio, but he does believe that the present methods of distribution as exhibited by the radio manufacturers of this country, are like unto the school boy days when going into business on his own the little fellow offered what he had to sell for so many pins for each unit. How many reasonable people will accept the proposition as of a real, honest trade-in when, without question as to quality or condition, \$76 will be allowed as a trade-in?

Judging by Price

It looks foolish and no doubt the radios themselves in the homes of the good people of the United States will indicate their resentment and show how ashamed they are of being mistreated in this way, for no production can but have a feeling and sense through its attitude its shame at being marked down and looked upon as common trash. Some might turn to the radio and inquire if such a statement be foolish, for the making of an offer of \$76 for an old worn out radio should cause that radio to feel proud. We must bear in mind, however, in answer that it is the mind of the owner and not the mechanical materials assembled that show such resentment.

We all know that the average American gauges quality by price. It would be a good thing if those who produce and those who retail should be as honest as to the production they offer as they should be to their customers. There is too much "bunk" and "hokum" going into the advertising of retail dealers, and this accepted and backed by the manufacturers, to carry on much longer. Bargain offerings will be decried and declined by those who do the buying. The American intelligence will assert itself in all things. The merchants will soon realize that advertising experts are living off of the misrepresentations that they prepare, all, generally speaking, based on bargain offerings that are not as pure within 75 per cent as a certain soap that is advertised, and no merchant can float as does the near approach to 100 per cent of the soap, for the soap is based on quality and the bargain offerings, prepared by advertising men, are based on lack of knowledge of the very things that they should be experts in to properly prepare the publicity for those who have the things to sell.

A Lesson for Piano Dealers

Let all this appeal to the piano dealers in their efforts to build to piano sales. Just as many mistakes have been made by piano manufacturers and dealers as now are being made by radio manufacturers and dealers. Price cutting has been prominent in piano advertising. Why? There is not a dealer that is operating at the present time that can attract customers into his warerooms by offering a piano that "was" \$450, "now" \$25, and yet such things have been perpetrated and have come under the eyes of The Rambler.

The Rambler still believes firmly in the profit making of the piano. Its production has come down to that point where the dealers can figure more on profit, if they restrain their selling to good, solid, honest money producing instalment paper, than in trying to build up a great volume of trade on paper that does not produce.

Let the dealers start in again. Let them wipe out all the faults that they have been guilty of during the past years, and let them study the present situation in the radio field. If they can not see any profit-making in it, let them drop it. There is money to be made in radio selling, but the dealers can not face the present wrong distribution methods of the radio manufacturers in their efforts to unload, and still keep production.

Follow the advice of Mr. Lewis, of the Scripps-Howard newspapers, and forget about volume in 1930 and concentrate on profits.

**THE COMSTOCK
CHENEY and CO.**
IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

**Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers,
Pipe Organ Keys**

Piano Forte Ivory for the Trade

The
Baldwin
Piano

Its Supreme Tone Heard in
Millions of American Homes

STEINWAY

*The Instrument of
the Immortals*

New York

Hamburg

London

The **STEINERT** Pianoforte

The Exclusive Piano

M. STEINERT & SONS
Steinert Hall, 162 Boylston St.
BOSTON, MASS.

WURLITZER

Pianos

Unsurpassed as to Tone, Quality,
Art Case Designs and Prices
U. S. A.

WING & SON

Manufacturers of the

WING PIANO

*A musical instrument manufactured in the musical
center of America for sixty-two years*

Factory and Offices
NINTH AVB., HUDSON AND 13TH STREETS
NEW YORK

**F. RADLE
PIANO**

(Established 1850)

For eighty years holding to
TRUE TONE

As a basis of production
by the same family

F. RADLE, Inc.
609-611-613 West 36th Street,
New York

**STIEFF
PIANOS**

*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

The Finest Piano Action in the World
WESSELL, NICKEL & GROSS

*Gives the Pianist the Touch that
Creates True Tone Color*

Manufactured in New York, U. S. A.

MATHUSHEK

Grand, Upright and Player Pianos

NEW HAVEN AND NEW YORK

MATHUSHEK PIANO MANUFACTURING CO.
132nd Street and Alexander Avenue
New York City

"The World's Finest Instrument"

Grotrian-Steinweg

Makers, BRAUNSCHWEIG, Germany

Noted for Purity of Tone and Artistic Case Designs

CURTIS DISTRIBUTING CORP.
Samuel L. Curtis, President
Wholesale Warehouse
New York City

S. L. CURTIS, INC.
Retail Warerooms
117 W. 57th St.
New York City

**"The Most Famous of All the Living
Wagnerian Heroines."**

—Edward Moore, *Chicago Daily Tribune*.



*"The Difficulty Would
Be to Find Anyone To-
day to Place Beside
Her on a Basis of
Artistic Equality."*

—M. K. P.
Kansas City Star

*"She of the Lovely
Figure, Dynamic His-
trionics and Golden
Voice."*

—Philadelphia
Daily News

JOHANNA GADSKI

World - Renowned

Prima Donna and Concert Soprano

Re-engaged Third Consecutive Season
GERMAN GRAND OPERA COMPANY
Season 1930-1931

AVAILABLE FOR LIMITED NUMBER OF CONCERT ENGAGEMENTS
DURING NEXT SEASON

Exclusive Management
J. J. VINCENT

11 West 42nd Street -

New York, N. Y.

